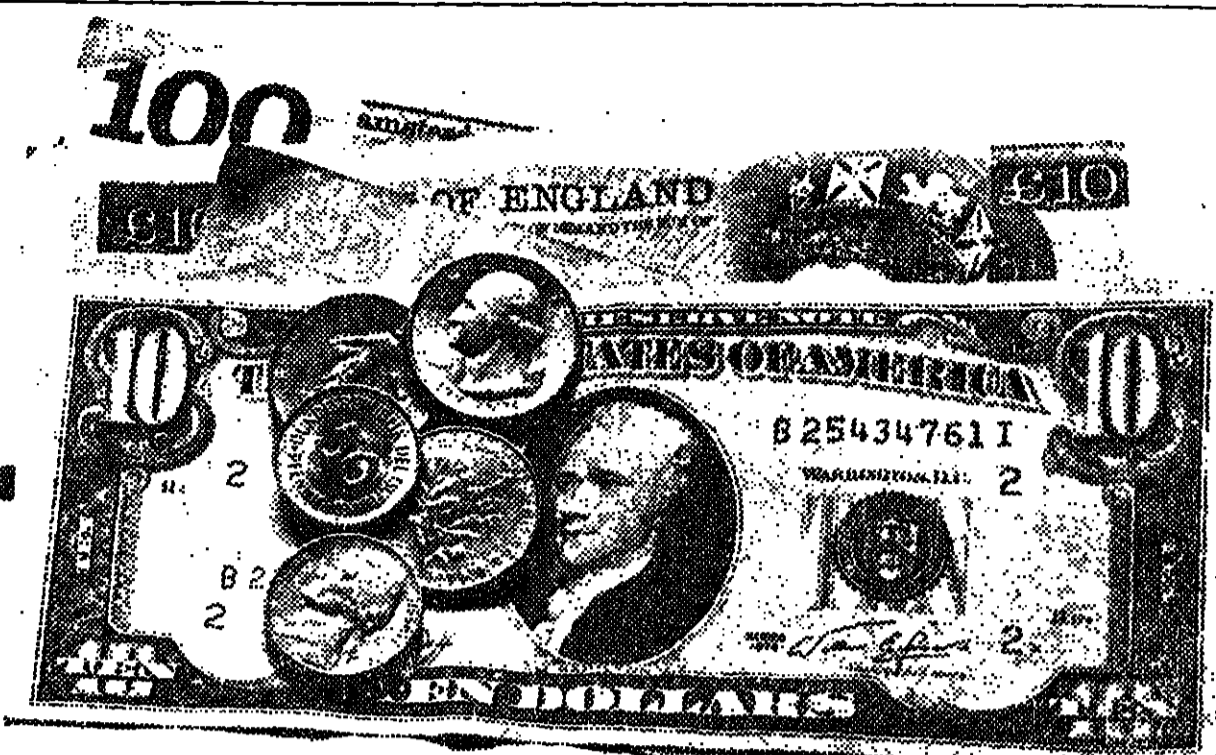


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תנובה תנובה תנובה



On the cover: Mayor Teddy Kollek joins a group of Jerusalem children participating in a drawing competition, part of the Khutzot Hayotzer Art Fair, which opened this week in the Capital. Photograph by David Harris.

In this issue

Wolf Blitzer examines Harold Saunders' rise to a key role in U.S. Middle East policy-making.

Harry Wall visits the IDF Camel Corps.

Moshe Kohn spends some time in the Jewish Quarter of Hebron.

Ya'acov Friedler describes a land reclamation project at Haifa Port.

Nat Sufirin tells about a project to photograph Kiryat Malschi.

David Krivine talks with three experts about broadcasting.

Alex Barlyne continues his Prejudiced TV series.

The Art Page.

The Book Pages — Reviews include a big book on American entertainment; a selection of Hebrew children's books; Jewish settlement in Eretz Yisrael; Theodore White's memoirs; a British spy story.

In the Poster Pullout: Book (D); Theatre (E); Matters of Taste (F); Jazz (G); TV-Radio Schedules (H-I); Media Week (J); Bridge (K); Dance (L); Music (M); Chess (N).

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A Special Exhibition "Jews in Egypt — Spring '79" — Photographs by Micha Bar-Am. Beth Hatefutsoth is on the Tel Aviv University campus, (Gate 2) K'ausner Street, Ramat Aviv, Buses: 13, 24, 25, 27, 45, 74, 79, 872.

Washington's Mideast expert

WOLF BLITZER documents the rise of Harold Saunders to his current role as the key figure in the making of American policy on the Middle East.



(Rubinger)

HAROLD SAUNDERS, the soft-spoken but decisive assistant secretary of state for Near Eastern and South Asian affairs, has reached a point in his professional career when he feels very comfortable with his analytical grasp of the Arab-Israel problem and his role in the formulation of U.S. policy in the Middle East. He is no longer threatened by personal attacks on him, especially those which periodically emanate from Israeli or pro-Israel circles.

At the State Department, that sense of easy confidence can come only after a career foreign policy bureaucrat has served for a long period in a rough area and under the intense pressure of hard-driving superiors. Saunders has.

Today, Saunders, 49 years old, is the State Department's — and indeed the entire Carter administration's — top expert on the Middle East. Quietly but persistently, he has emerged as the key figure in the making of American policy — notwithstanding the recent appointment of Robert Strauss as President Carter's chief representative for the Middle East.

During the past several weeks, it has become clear to most insiders here in Washington that Strauss's current views, as reflected during his most recent public and private statements, have been largely coloured by those of Saunders, who has become the chief adviser to the fast-talking Texas politician.

INTELLECTUAL consistency — that's what "Hal" Saunders brings most to U.S. policy. He has been around the White House, the State Department and other branches of the government for a long time. In the get-tough world of Washington politicians and bureaucrats, he has survived remarkably well.

Because most of his career has involved the Middle East, Saunders has gained a reputation as a typical State Department "Arabist," an expert who has spent much time in the Arab world, is fluent in Arabic, and is basically unsympathetic to the Israeli cause. Yet upon examination, he fails to meet any of those requirements.

Academically, Saunders never studied the Arab world. After graduating from Princeton in 1952, he moved to Yale, where he earned a doctorate in American studies in 1956. He enlisted in the Air Force and was detailed as an officer to the Central Intelligence Agency, where he stayed, as a civilian analyst after release from active duty, until 1961.

It was only then that he began his Middle East involvement. President John F. Kennedy had just taken office and Saunders, then 31 years old, moved to the National Security Council (NSC) as a staffer on the Middle East, South Asia and North Africa.

Generally, NSC personnel are switched with every new presidential administration; but Saunders remained. After becoming senior staff member for the Middle East in 1967, he was kept on that job until 1974.

In that year, Henry Kissinger who as President Richard Nixon's national security adviser had worked closely with Saunders since 1969, moved him from the White House to the State Department as deputy assistant secretary for Near Eastern affairs.

By then, Kissinger had already become secretary of state. It was the immediate period following the Yom Kippur War and

Kissinger felt he had to consolidate his best people at State. Diplomatic activity over troop disengagement agreements was hectic. Saunders was needed to fill out Kissinger's first-string team, which also included Joseph Sisco and Alfred Atherton. He accompanied Kissinger on all his Middle East shuttles and participated in all the Arab-Israel negotiations.

Today, Kissinger is no longer in office. Sisco is president of the American University here in Washington, and Atherton is ambassador in Cairo. Once again, the only Washington survivor is Saunders.

NOVEMBER 12, 1976. That day marked a turning-point in Saunders' career. Until then, he had been a virtually unknown U.S. official. But on that day, he testified before the House International Relations Subcommittee on the Middle East, chaired by Rep. Leo Hamilton (D-Indiana). The subject was the Palestinians,

Hamilton had asked the State Department to provide an in-depth analysis of the Palestinian question. Everyone at State realized that the subject was potentially explosive.

It was only two months after Israel and Egypt had signed the Sinai II accord. Until then, the U.S. had never really articulated a detailed analysis of the Palestinian question, certainly not in public. Hamilton's request, therefore, caused a flurry at State.

There were four possible candidates to deliver the testimony: Kissinger, Sisco, Atherton or Saunders. A deliberate decision was made to select Saunders, who was the lowest-ranking of the four.

Saunders prepared most of the 11-page presentation, but he enlisted the aid of several other officials, including Atherton, then assistant secretary.

Kissinger would later inform Israel Ambassador Simcha Dinitz,

sharply rejecting the document. The result was a serious strain in U.S.-Israel relations. All of a sudden, Saunders became a household name.

RE-READING the "Saunders document" today only confirms how tame it really was and how much further the U.S. — and even the Israel — government has gone on the Palestinian question since then.

There was no proposal for recognition of Palestinian "legitimate rights and just requirements." There was no mention of the need to resolve the Palestinian question "in all its aspects." There was no call for the "participation of the Palestinian people in the determination of their own future." Obviously, there was no mention of Palestinian "autonomy" or the creation of a self-governing authority in the West Bank and Gaza Strip.

What the document did note was that a final settlement would have to include "a just and permanent status for the Arab peoples who consider themselves 'Palestinians.'"

Shortly after President Carter took office and began calling for the establishment of a Palestinian "homeland or entity," I wrote the jest: "where's Hal Saunders when we need him?"

Saunders had to accept a lot of personal criticism from Israel, and its supporters during the episode. Little did he know that it would later prove beneficial in teaching him how to cope with an even bigger brouhaha.

ANOTHER incident occurred during Saunders' trip to the Middle East in October of last year, immediately following the signing of the Camp David accords. President Carter and the U.S. government had taken it upon themselves to try to win broader Arab support for the agreement and Washington began to prepare for the assignment.

Jordan's King Hussein, who initially reacted in a non-committal manner to the accords, asked Carter a list of questions on the proposed autonomy scheme. Over several weeks, the U.S. carefully prepared the answers, which were included in some 18 pages of double-spaced copy. Carter personally edited the final version and signed his name at the bottom of the last page.

It was already mid-October. Begin was taking the heat for his political opponents back here for supposedly selling out Israeli interests at Camp David. Carter asked Saunders to carry the answers to Hussein, and, at the same time, to try to make a pitch for moderate Palestinian or other Arab support.

Secretary of State Cyrus Vance was concerned that the Arabs were not jumping aboard the bandwagon. The first Begin conference of Arab rejectionists had already been scheduled for November. Saunders' mission, therefore, was to try to enlist support for Camp David.

By highlighting Israeli concessions, especially differences between Begin's initial "self-rule" proposals and final agreement, the U.S. hoped Saunders would find new friends for Camp David among the Arabs. But the attempted sale went awry and, in the process, he reacted very negatively to the remarks.

Saunders appeared before the subcommittee on a Wednesday. The following Sunday, the Israel cabinet issued a communiqué

everything, including a state and East Jerusalem. But those reports were inaccurate: Saunders did not go an inch beyond existing U.S. policy.

ACCORDING TO a detailed account of Saunders' four-hour meeting with about a dozen West Bankers at the U.S. Consulate in East Jerusalem, the assistant secretary made it clear that the U.S. could not make such far-reaching promises.

Between the buffet dinner and the informal discussions, Saunders did urge the Palestinians to join the talks and see what they could achieve through the give-and-take of the bargaining table. That was their best hope for an "honourable future," he said. "You'll get more by participating than by sitting where you are."

It was only during the final moments of that discussion that Saunders realized how scared the Palestinians were, probably of a violent PLO reaction to any "capitulation." One West Banker lamented that the Palestinians on the West Bank and Gaza were like lost sheep — too scared to do anything themselves.

In conclusion, Saunders told the group sadly that he would have to go back to President Carter and report that they either preferred to live under Israeli military occupation or wanted the U.S., Israel and Egypt to draw up a blueprint for Palestinian autonomy which would be imposed on them.

To Saunders, either option seemed unacceptable. As an American, he told the Palestinians, it was impossible to understand how people could strive for self-determination without actually participating in the process.

SAUNDERS reacted to the Israeli uproar quietly and professionally. He and his superiors knew that he had not gone beyond the limits of U.S. policy. A few weeks later, when Begin came to New York for talks with Vance, the secretary of state made a point of asking Saunders along to the session. And at the start of the meeting, Vance told Begin and the entire Israeli delegation that their personal attacks against Saunders would have to cease.

"If you have complaints about U.S. policy, let's talk about them," one participant at that discussion quoted the secretary as having said, forcefully but politely. "I want all these personal attacks stopped."

Later, Begin and several other Israeli diplomats told Saunders not to take the attacks personally. But given the background it was hard not to.

Saunders is very sensitive to accusations that he is personally biased against Israel. One of the reasons that he and Simcha Dinitz never got along very well was because the former ambassador reportedly told Kissinger that Saunders was anti-Israel, and Kissinger passed this on to Saunders.

One specific episode concerned the 1976 negotiations for a second Sinai withdrawal. Egypt was demanding that Israel vacate the Mitla and Giddi passes entirely. Midway through the talks, Dinitz came to Kissinger and said that Israel had agreed to leave the passes. He gave Kissinger a map including the terrain.

The secretary of state asked Saunders to check the map with U.S. geographical experts. They concluded that the Israeli withdrawal was only half-way

through the passes — unacceptable to Egypt. When Kissinger confronted him with this, Dinitz reportedly accused Saunders of harbouring anti-Israeli sentiments.

But then, as today, Saunders was merely trying to do his best professional job. Clearly, he has disagreed with Israel all along on several key points, especially on the Palestinians. But friends should be able to disagree without rancour.

THE ISRAELI who probably knows Saunders best today is the current U.S. ambassador, Ephraim Evron. When Evron was the number two at the Embassy during the '60s, he and Saunders developed a good working and personal relationship. Evron probably explained more to Saunders about Israel's sensitivities and needs than anyone else.

They spent hours discussing the history of the region and of the Jewish people. Saunders' initial instruction on Israel was conducted during those meetings.

When Saunders and Evron meet these days they review the differences between their respective countries as personal friends and as professional diplomats, each trying to understand what motivates the other.

In 1970, as a graduate student at Johns Hopkins University, I attended a Middle East seminar consisting largely of Arabs and American Arabists sympathetic to the Palestinian cause, at which Saunders tried to explain what most of the group did not want to hear: the historical justification and need for Israel to feel secure and safe in the Middle East. He was very much aware of and responsive to Israeli concerns, as he still is today.

Saunders is probably the most knowledgeable person about things Jewish in the whole Carter administration. In many respects, this has become a deep and passionate interest for him. But at the same time, he has become sensitized to the plight of the Palestinians. He desperately wants to find the best means of meeting their needs — without sacrificing the real security interests of Israel. Trying to find the best means, as all of us know, is not easy.

PERHAPS this also explains why Saunders has been so greatly trusted by each of the political appointees for whom he has worked, most recently Vance and Strauss. He recognizes his own limitations in pursuing the negotiations.

A Strauss or a Vance or a Carter can make a political deal with Israel and the Arabs; a Saunders can do the vital behind-the-scenes staff work in helping make the advance arrangements. It was that blend of political and professional diplomacy that made Camp David a success. Saunders was most responsible for the drafting of the initial framework accords; Carter later managed to push them through.

This process is what Saunders hopes will also emerge during the coming weeks as Strauss begins to become more active in the talks. He does not appear to be jealous of Strauss' role as Carter's chief representative. That is because the experienced diplomat has worked for five presidents and even more secretaries of state. He wants Strauss to succeed and he will try to help, because it is in the best interests of the U.S. as well as of America's friends in the Middle East. It also happens to be in the best interests of Hal Saunders. □



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THERE WERE no bugle calls or bells sounding the death knell. In much the same unheralded fashion in which it operated, the Camel Corps of the Israel Defence Forces was recently phased out of existence.

Camels in the IDF? The juxtaposition of this primitive mode of transportation with computerized weapons systems and supersonic aircraft creates a mind-boggling combination.

For seven years, since it was established as a fully-fledged unit in 1972, the Camel Corps was a real, if somewhat unconventional, fixture in the IDF. It operated along the southern and western regions of Sinai and, most recently, in the UN buffer zone separating the Israeli from the Egyptian-held parts of the peninsula. There, in the soft dunes and sharp, rocky ridges, the sure-footed "ships of the desert" were found to be more suited to the military tasks assigned than mechanized infantry units.

But the signing of the peace treaty with Egypt and the subsequent withdrawal of the IDF from parts of Sinai spelled the end of the Camel Corps, its *raison d'être* removed from under its cloven hooves.

Before the formation was disbanded we visited its field headquarters at Nahal Yam on the northern Sinai coast (since returned to Egypt) for a last look at the men and their mounts. There we were met by Aluf Mishne Shimon Udi, the IDF officer principally responsible for the establishment of the corps.

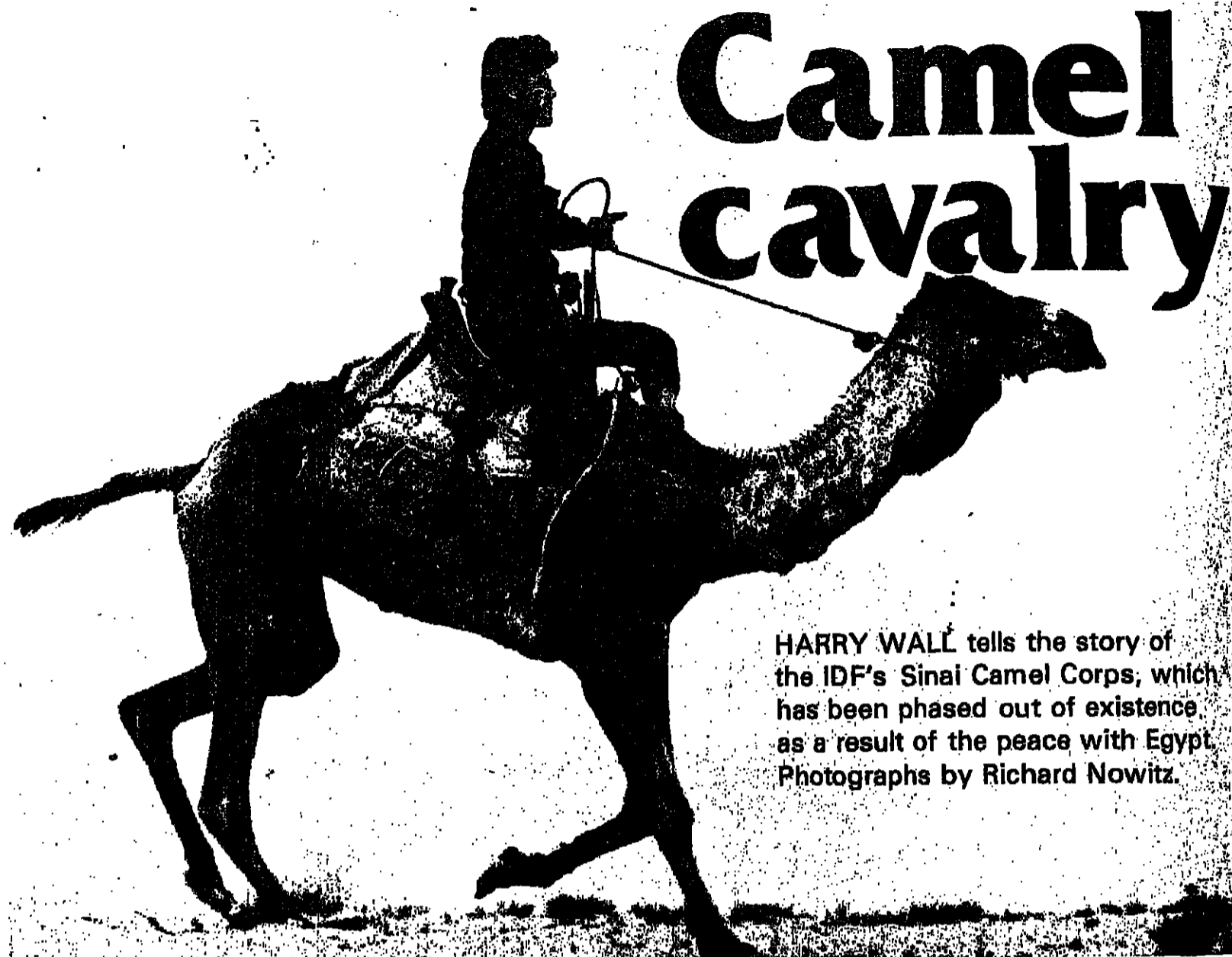
During a jeep-ride to the buffer zone, Udi explained the advantages of using dromedaries (as the single-humped creatures are properly termed) in the army. "On camels, our patrols can pursue infiltrators into Sinai's rugged mountain areas and narrow wadis — places where a jeep or half-track cannot easily travel," he said, waving a hand towards the grey ridges looming on the horizon. He added that, compared to an engine-driven vehicle, camels are quiet, thereby enabling patrol groups to use the critical elements of surprise in their pursuit and capture operations.

Much of the illegal border traffic consists of Beduin smuggling contraband into Israel. "But we could take no chances that the infiltrators might represent something far more dangerous — spies trying to gather information on our military movements or equipment, or possibly terrorist activity," said our escort. "No spotting of suspicious tracks is disregarded, therefore, until it has been identified as non-hostile."

"Most missions take less than a day or two to complete," noted Udi. "But some have lasted as long as a week and extended over hundreds of kilometres." It is on these longer outings that the camel, with its legendary ability to travel great distances without food or water, demonstrates its effectiveness.

WE ARRIVED at an outpost made up of a few army tents and tin huts nestled in a small date grove. The encampment was surrounded by a sea of white sand-dunes, punctuated only by a double wire fence running north-south along the buffer zone.

Several soldiers were sitting silently around a wood-fuelled fire over which a uniformed Beduin was roasting coffee beans in a mottled copper pan. The soldiers' uniforms bore the insignia of the Camel Corps, a green and white



Camel cavalry

HARRY WALL tells the story of the IDF's Sinai Camel Corps, which has been phased out of existence as a result of the peace with Egypt. Photographs by Richard Nowitz.



flash stamped with a winged camel and a jeep.

Under the palms about half a dozen camels squatted, ruminating nonchalantly and barely taking notice of the intruders through their heavy-lidded eyes. Each animal's spindly forelegs were bound together to

prevent straying from the site. The Beduin making coffee, Abdullah, sported a bushy grey mustache; he greeted Udi with unabashed affection, planting kisses on each of his high cheekbones and tightly embracing him in a bear hug. A 20-year veteran as a scout and

tracker in the IDF, Abdullah, we learned, was responsible for the care and training of the camels. Udi went off with three of the soldiers, two of them Israeli and one a young Beduin tracker. They were haggard and bleary-eyed from being out on an all-night patrol on their camels. They had

picked up the trail of some trespassers who, it turned out, were Sinai Beduin smuggling hashish across the border. Returning to the fire, where we were sitting cross-legged on coarse but colourful hand-woven blankets, Udi entered into a discussion with the Beduin tracker

speaking to them in their native Arabic. "There would be no corps without the Beduin," explained the Israeli officer. "They can 'read' the desert like a book and very little gets past them." He was referring to attempts by infiltrators to cover up their tracks.

"The Beduin," he said, "teach the Israeli soldiers to ride and handle the camels. But in the last few years, it's been a problem finding Israelis who will choose riding a camel to being in a jeep." Coffee was then poured into small cups and passed around. It was strong and bitter, typical of the initial offerings of Beduin hospitality. Later, heavily sugared tea and bananas were provided for the visitors. Udi then described the type of Israeli serving in the Camel Corps:

"He has the physical endurance to function well in the desert, the ability to work with the Beduin, and is comfortable around animals.

"A soldier must be in top physical shape to pass through the training course. New recruits are taken into the desert, where they learn to ride, shoot and track on a camel. They are also given a grueling 'survival test' in the Sinai. In case they are separated from their unit."

CAMELS HAVE played an important military role in the Middle East almost since the inception of organized warfare in the area. The Greek historian Herodotus credits the Persian victory at Sardis, in 547 BCE, to their use of the hump-backed creatures. "The very sight and smell of the camels," wrote Herodotus, "so frightened the Greek horses that they became uncontrollable and bolted."

Napoleon, during the French campaign in Egypt in 1798, was the first general in modern times to outfit his army with dromedaries.

During World War I, T.E. Lawrence gave military history its most dramatic example of the tactical advantage provided by a camel corps. With Turkish artillery directed towards the Red Sea, Lawrence and his Arab Legionnaires used camels to cross the Transjordan drylands to the strategic port of Akaba. There, they easily routed the surprised Turkish forces, which had not expected an attack to be launched from the desert.

Dr. Reuven Yagil of Ben-Gurion University, who was veterinarian to the IDF Camel Corps, stresses that in addition to its ability to travel for as long as two weeks without water, "the camel has soft, spongy feet and elastic hooves which enable it to travel up to 100 km. a day on shifting sands without tiring." He adds, however, that the camel is an "ornery animal, not particularly easy to train in comparison to the horse. And during the mating season the animals can be extremely aggressive."

Camels were used in the IDF from its inception, primarily to patrol the Arava ridges. At first, they were ridden by Beduin trackers and scouts who were assigned to various infantry units. Following Israel's occupation of Sinai in the 1967 war, Udi began pressing for the establishment of a camel corps in the desert peninsula. "We took a lot of teasing, but there was no doubt in my mind that the camel had an important role for us here," he said.

It wasn't until the Yom Kippur War, when the corps was given its sole test, that the teasing stopped. In the second week of the fierce fighting in Sinai the Israeli forces

captured the strategically important mountain plateau, Jabul Attica, overlooking the city of Suez. "But because of heavy Egyptian anti-aircraft fire, our helicopters were not able to approach the mountain peak to drop supplies to our paratroopers." At that point Udi persuaded command headquarters to use the Camel Corps to attempt to bring provisions to the stranded soldiers. "The only way up the mountain," he continued, "was by a narrow and very steep goatpath. To say the least, the going was treacherous and we were particularly concerned as to how the animals would hold up under the shelling."

After a few days of climbing, the dromedaries, heavily laden with ammunition and relief supplies, made the ascent. "Our men on the top got a pleasant shock when they saw the camels coming to their aid," recalled Udi with a twinkle in his dark, deep-set eyes.

WHEN WE finished our coffee Abdullah brought forward four camels which were to be used in the morning patrol. Each animal carried a wooden saddle atop straw-filled sacks on its rounded hump.

Before it can be mounted, a camel must be brought to rest on its haunches, an operation that is marked by a language of its own. Abdullah bellowed at the animals in Arabic and hissed loudly. The camels hissed back, baring a set of large, menacing teeth under their otherwise imperturbable grins. Slowly and methodically they dropped to the ground, first on their forelegs, then on their hind-quarters.

Getting on his camel, each soldier placed his legs forward, wrapping them around a short stump and resting them on the ridge of the animal's back. This is the conventional position for riding a camel.

Yossi, the patrol group's leader, armed with rifle, grenades, and two-way radio, and carrying two saddle-bags filled with tinned food and sundry items for the day's journey, described the difficulties of riding the desert beast.

"The first problem is hanging on as the camel gets up, a jolting, swirling motion which is like being in a whirlpool, only you're going up."

"Then, you have to get used to the pitch and sway of the animal, something like being on a small boat," he continued. Yossi explained that, unlike a horse, the camel moves both legs on the same side simultaneously, which accounts for the rolling gait.

"But the most difficult problem," said a seven-year veteran of the Camel Corps, "is conditioning yourself to the slow, monotonous pace and being out under the sun for hours at a time. You have to train yourself to stay alert." Smiling, he added that he and his fellow corps members need a good sense of humour "for all the kidding we take from our friends in jeeps, tanks, and helicopters." (The helicopters, he explained, are called in to pick up suspects captured by the patrols.)

But as the camel patrol moved out, accompanied by a jeep, it became evident just whom the laugh was on. Halfway up a steep dune, the jeep got stuck in the sand, its wheels spinning uselessly. The vehicle would stay there until it could be pushed out. Meanwhile, on the ridge of the dune, silhouetted against the low desert sun, the camels and their IDF jockeys could be seen ambulating serenely and surely on their way. □

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October session now closed. Openings still available for January and April sessions

FOR MORE THAN half a century, Haj Abdel Hamid Dandiss of Hebron had been wondering about the meaning of the term *baleboss*, as some Jews of that town had referred to his grandfather, Haj Abdel Muaril el-Khatib. (*Baleboss* is a Yiddish corruption of the Hebrew term *baal habayit*, the literal meaning of which is "proprietor of the house.")

Those Jews were the people of the Knesset Yisrael Yeshiva of Slobodka, Lithuania. In 1924, they decided to establish a branch in Hebron. For that purpose, they rented a small estate owned by el-Khatib containing two stone buildings standing almost side by side. The one-storey building was converted into a large room that served the yeshiva as its *beit midrash* or main study and prayer hall. The upper storey of the two-storey building became the residence of the man who had founded the yeshiva in 1882, the 70-year-old Rabbi Natan Zvi Finkel, when he moved to Hebron in 1925.

The buildings are still standing, behind some more recent structures just off El-Malik Faisal Road, a bit northwest of Hebron's bank and library. The former *beit midrash* is now surmounted by a concrete second storey, and is occupied by a family including several young children. Haj Abdel Hamid lives in the house that had been rented for Rabbi Finkel and the other yeshiva facilities.

Eight days ago, on Tisha Be'Av afternoon, as the Haj was coming home from the centre of town, he met some Jewish visitors — a journalist (myself) and a press photographer (Richard Nowitz), both from Jerusalem, and two residents of neighbouring Kiryat Arba: Haim Mageni, a professional tourist guide, and Noam Arnon, a member of the staff of the College of Eretz Yisrael Studies in that new Jewish section of Hebron.

The Haj greeted us, and wanted to know why Jews were constantly coming here, loitering, pointing, whispering, and photographing, as Nowitz and Arnon had been doing when he arrived. "After all," he said, "this place doesn't belong to you."

Mageni, who speaks Arabic fluently, explained our interest. Ah, yes, Haj Abdel Hamid said, he remembered those people very well, especially the venerable *sidi* ("lord" or "master," referring to Rabbi Finkel). His family and the yeshiva people had been on very friendly terms.

And the Haj asked us to tell him what those yeshiva people had meant when they addressed his grandfather as "*baleboss*."

And at last, 50 years less eight days after the beginning of the Hebron massacre, one of the after-effects of which was the removal to Jerusalem of what had become known as "The Hebron Yeshiva," Haj Abdel Hamid Dandiss was told by Mageni that the Hebrew-Yiddish "*baleboss*" has essentially the same meaning as the Arabic "*sidi*."

Did the Haj remember what happened in Hebron 50 years ago? "Oh, no," he replied. "When those things that happened came to pass, I was working out in the vineyard, and I had no idea what was happening."

"THOSE THINGS that happened" started happening exactly 50 years ago, today on the Jewish calendar: Friday, Av 17, 5689 (August 23, 1929).

For several days, rumours had been flying that the Moslem Supreme Council, headed by the Grand Mufti of Jerusalem, Haj Amin el-Husseini, was secretly

organizing, and inciting the Arab masses to carry out, a country-wide pogrom that Friday. The Mandatory officials pooch-pooched the rumours, and some Jews, especially Hebron's community of between six and seven hundred, at first refused to believe the rumours, because they had long been living on rather good terms with their Arab neighbours.

But on Friday the rampage began, and by the time the weekend was over, 133 Jewish men, women and children had been killed and 339 wounded throughout the land. The casualty toll in Hebron was 59 killed instantly, including 24 of the yeshiva's 194 students, and more than 60 wounded, eight of whom died after being removed to Jerusalem.

As noted, the Jews of Hebron had thought they were safe. Their Arab neighbours had not touched them during the 1920 Nebi Musa riots and the May 1921 riots, and had even promised them protection against outside would-be malefactors. Nevertheless, on the Friday morning, a delegation of Hebron rabbis went to discuss the matter with the district commissioner, a Christian Arab. He assured them that even if Hebron's Arabs should betray their Jewish neighbours, the town was full of plainclothes policemen ready to act, and that there were ample forces in reserve.

Meanwhile, another group of the town's Jewish leaders met to discuss the situation at the local branch of the Anglo-Palestine Bank. These included Eliezer Don Slonim, the bank manager and the only Jewish member of the Hebron Town Council, who was highly respected by Jews and Arabs alike. They telephoned the Jewish Community Council in Jerusalem. The Jerusalemites said they were terribly worried about their own prospects, but the Jews of Hebron had no cause for concern: there was the past record of the Hebron Arabs, who, moreover, were staunch opponents of the Mufti and his group.

Another call to Jerusalem at 12:30 went unanswered.

At 1 p.m., a short while after the Friday High Service at the mosques had ended, a group of Moslem dignitaries came to Slonim to assure him that the quiet prevailing in the town would continue.

At about 2:15, the Jewish leaders decided to go out to collect the Jews living in relative isolation in scattered parts of town and bring them into the Jewish section until the tension eased. As soon as they stepped into the street, however, they were driven back by a hail of stones.

A few minutes later, a young Arab motorcyclist came speeding into town from the north, shouting that the Jews had massacred thousands of Arabs in Jerusalem and calling on the Hebronites to take revenge. Shortly afterwards, he was followed into town by several dozen vehicles of all sorts, packed with Arabs inside and on their roofs, all of them echoing the motorcyclist's report of murder and call for vengeance.

Now the local agitators started showing themselves. Their leader was Sheikh Taleb Marka.

In the course of that afternoon, several hundred Hebron Arabs joined the outsiders in a relatively mild rampage, during which they stoned, clubbed and stabbed several Jews they happened upon, and tried to break into Jewish homes. There were no fatalities yet. In one courtyard, some mounted policemen made a half-hearted charge at a gang of

armed men who were shouting and trying to break into Jewish homes. There were no fatalities yet. In one courtyard, some mounted policemen made a half-hearted charge at a gang of



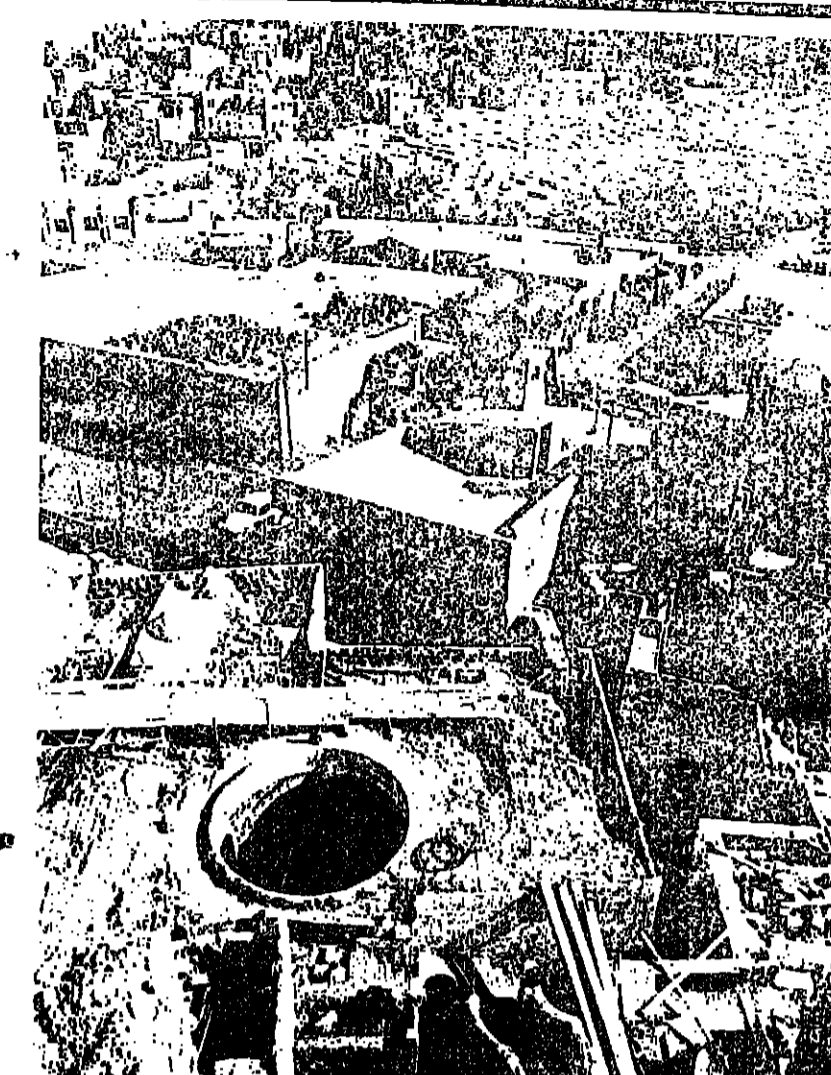
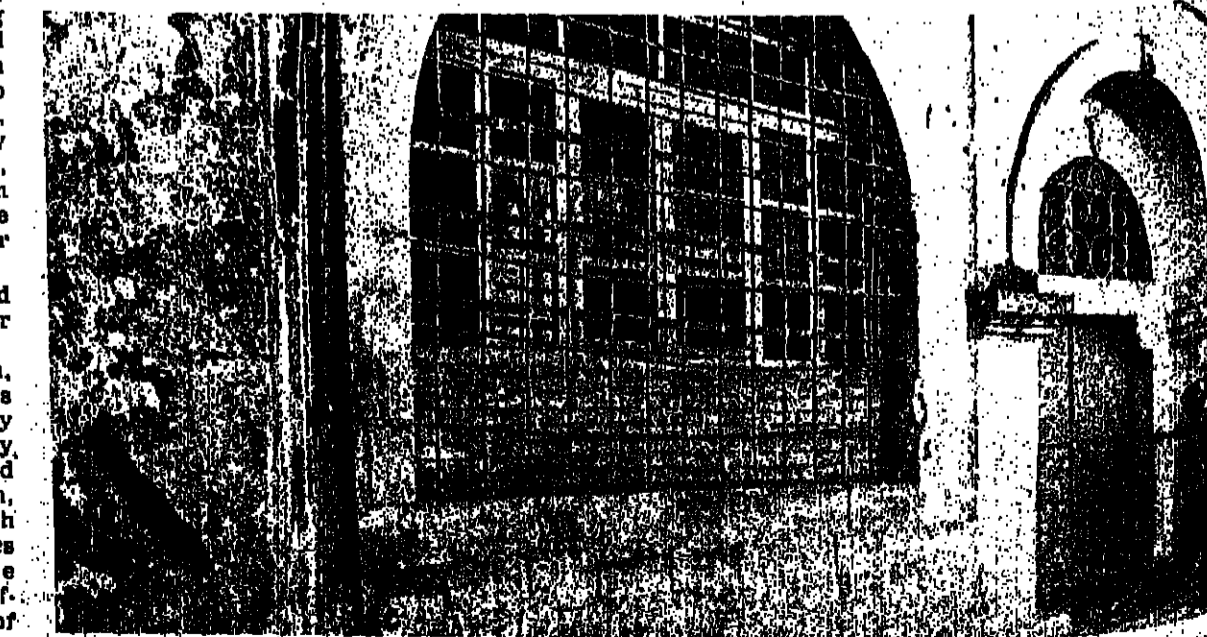
Anniversary in Hebron

MOSHE KOHN visits the City of the Patriarchs on the 50th anniversary of the Hebron massacre.

(Left) Interior of a home, dating to the 16th-century, in Hebron's old ghetto. Note the facing seven-branched candelabra carried into the archway.

(Top) The "Cheichal Building," today an Arab elementary school, which served the "Hebron Yeshiva" as a dormitory. In the street outside this building, the two sons of Mrs. Cheichal who built it, both students of the yeshiva, were killed by an Arab mob, under the eyes of a British police officer and four constables, 50 years ago tomorrow morning.

(Below) "The Romano Building" behind Hebron's central bus station, today housing an Arab school, was built in 1871 by Yisrael Romano, a wealthy Jew from Constantinople who settled in Hebron. Part of the building housed some of the



(Above left) In 1929 King Hussein ordered Hebron's 16th-century Jewish ghetto turned into a rubble heap (note hollow base of dome of Avraham Avinu Synagogue in foreground) and part of it turned into the town's wholesale vegetable and fruit market (left-centre).

(Above right) Haj Abdel Hamid Dandiss on the stairway leading to his home, which in 1885 the Yeshivat Knesset Yisrael of Slobodka, afterwards known as "The Hebron Yeshiva," had rented to serve as the residence of the yeshiva's founder, Rabbi Natan Zvi Finkel, "Der Slobodker Zayde" ("The Grand Old Man of Slobodka").

(Left) Khuzari, Eliah and Malachi Levinger, having taken a stroll in the streets of Hebron, return to the Hadasah Building, where they are living with their mother, Miriam (Mrs. Moshe) Levinger, and several dozen other Kiryat Arba mothers and children.

would-be invaders, the only known effort that day to stop the violence — and the assailants promptly dispersed.

THE FIRST FATALITY of the Hebron massacre was a student of the Knesset Yisrael Yeshiva, Shmuel Rosenholz, of Wilkowsk, Lithuania. He had come to the yeshiva — early that afternoon, all dressed for the Sabbath, to spend the time until the Sabbath Eve service reviewing his Talmud lessons of the week. Only he and the Yemenite sexton were in the building when a mob of Arabs arrived. The sexton managed to escape and hide, but Rosenholz was stoned and stabbed to death and his body mutilated. The sacred books were destroyed or defiled and the furniture was wrecked.

The mobs went home for the night. The next morning, 50 years ago tomorrow, thousands of Arabs, now including people from the neighbouring villages, rampaged for several hours and completed the slaughter, looting and destruction. The police intervened mainly when they themselves were threatened.

Up the street a little way from



(Above left) In 1929 King Hussein ordered Hebron's 16th-century Jewish ghetto turned into a rubble heap (note hollow base of dome of Avraham Avinu Synagogue in foreground) and part of it turned into the town's wholesale vegetable and fruit market (left-centre).

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where he armed his men with rifles. The five rode back towards the mob, firing in the air, and in just a matter of seconds the streets all around were clear.

The murder of the Cheichal brothers apparently marked the end of the carnage in Hebron. Because the murderers had threatened the life of a British police officer.

Meanwhile, Eliezer Don Slonim, his wife and older son (his one-year-old son, Shlomo, was somehow missed by the murderers), and 21 of the people who had gathered at their home, had been slaughtered, and 13 wounded. But his father, Rabbi Ya'acov Yosef Slonim, and the other members of the family — including Eliezer Don's sisters, Mrs. Rivka Burg, wife of the present interior minister, and the late Malka Sapir — were saved by a 75-year-old Arab neighbour, Abdel Monem Shaker Amer. He planted himself at the entrance to the rabbi's house and told a crowd of would-be invaders that they would have to kill him first. One of them stabbed him in the foot, but he refused to budge. After a brief consultation among themselves, the assailants left.

About the activity of the police, Amer told the Slonims: "The British police are with the murderers. They accompany them to the homes of the Jews, wait outside while the killers do their work, and then go with them to the next house."

Amer was one of 19 Arabs who, according to a signed statement by the Jews dated January 20, 1930, saved that many families and others staying with them, totalling about 265 persons. The names of a few more Arabs, including a police constable, appear on two unsigned and undated lists, in English, apparently compiled by the British.

IN THE COURSE of that bloody Sabbath, most of the city's nine synagogues were wrecked and the Torah Scrolls burned. These included the Avraham Avinu Synagogue in the old ghetto.

The ghetto and the synagogue, as they stood in 1929, had been built by Rabbi Malkiel Ashkenazi, who came to Hebron in 1540, finding barely a *minyán* there. He bought the entire area, which adjoins the casbah, from the Karaites community, built it up, brought Jews to live there — other scholars, entrepreneurs, tradesmen and craftsmen —

altogether breathing new Jewish life into the town.

Most of the buildings of the ghetto, including the synagogue, were intact until 1959, when King Hussein ordered them demolished, and most of the area was turned into a wholesale fruit and vegetable market. Late in 1975, some Kiryat Arba residents, led by physics professor Ben Zion Tabger, a recent oleh from Russia, started removing the 17-metre heaps of rubble, uncovering the synagogue and many of the residential rooms around, with less than the half-hearted approval of the Israeli authorities. A short while ago, the Religious Affairs Ministry allocated ILSm. for the reconstruction of the synagogue, which has begun.

ON THAT Saturday night 50 years ago, the Hebron Jewish wounded were transferred to Jerusalem. On Sunday evening, the 59 who had died in the town were buried in the local Jewish cemetery. On Monday, the remaining survivors were moved to Jerusalem.

Twenty months later, just after Passover 1931, 36 families, mostly former Hebronites, totalling about 160 souls, about 95 of them children under 15, moved back to Hebron. They settled mainly in the area of the new commercial centre and round the Hadasah clinic. With little support from the Zionist institutions, they sustained themselves, and except for one or two minor incidents, lived on rather good terms with their Arab neighbours.

Then came the outbreak of the 1936-39 "disturbances" on April 19, 1936, with several Jews killed in other parts of the country. Nothing happened in Hebron, but rumours were rife about an impending massacre. And on the night of April 23, the Mandatory authorities evacuated the entire Jewish community.

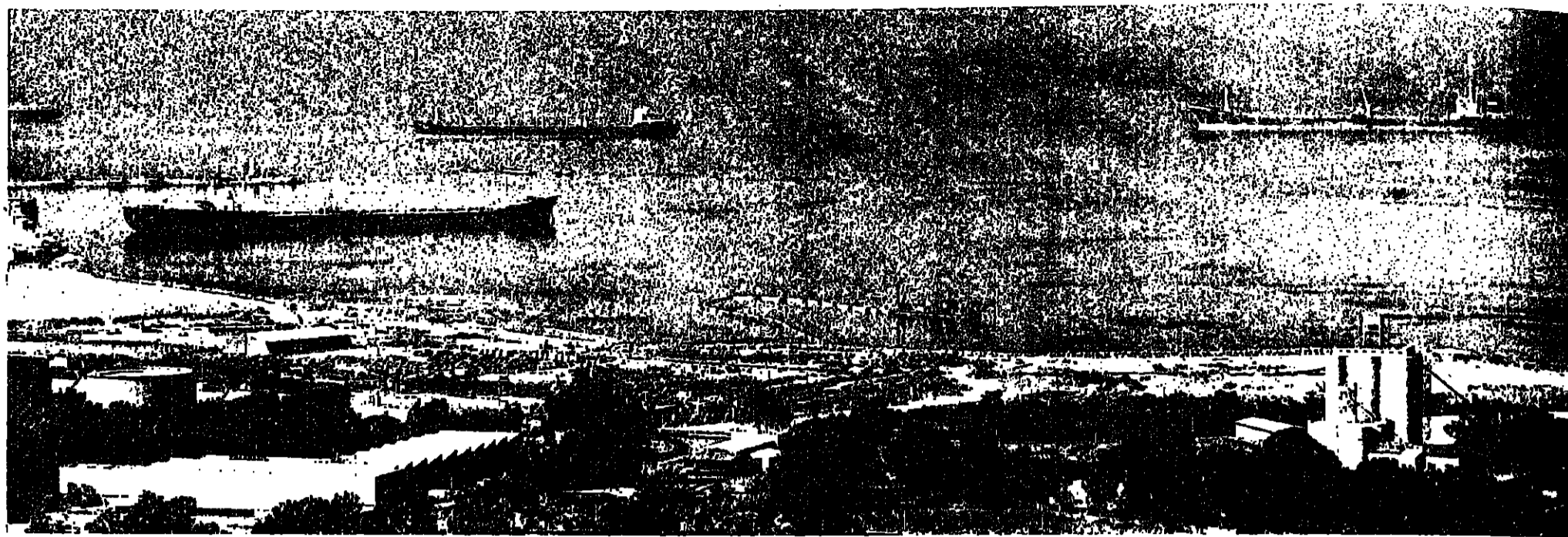
After the 1948 War of Liberation, Hebron became part of King Abdullah's Jordanian "West Bank." On the morning of June 5, 1967, Abdullah's grandson, Hussein fired the shot that lost him the West Bank. Hebronites, reminded of 1929 by their mayor, Sheikh Mohammed Ali Ja'abari, did not fire a single shot at the Israeli troops who arrived a week later.

BETWEEN 1929 and 1981 and then again between 1986 and 1948, Jewish individuals and institutions that had leased or owned property in Hebron continued to pay their rents or rates, so as not to forfeit their rights. Between 1948 and 1967, Hebron Arabs occupying property belonging to Israeli Jews paid whatever fees were due to the Jordanian Custodian of Enemy Property.

For a while after the Six Day War, some of those Arabs went looking for the Israeli proprietors. When they found them, they offered to pay the rentals directly to them instead of to the Israeli Military Government's Custodian of Enemy Property functioning on behalf of the Jordanian government.

When we were chatting with Haj Abdel Hamid Dandiss eight days ago, he told us that the Knesset Yisrael Yeshiva people had always continued to meet their payments on the property they had rented from his grandfather. Contact had been broken in 1948, of course.

Now, just as he had waited 12 years and two months after the Six Day War to find out from us what "*baleboss*" means, he asked if we could help him locate these yeshiva people who had always paid their rent on time. □



SHORE CHANGE

Work on Haifa Port's \$40m. expansion project is going ahead at full speed, finds YA'COV FRIEDLER.



(Top) Dredge, which is doing land reclamation work for container terminal project, is at centre of port panorama. (Above) Breakwater is beyond the horizon in this photograph, taken from above the port.

A DETERMINED group of Israelis, Danes, Icelanders and Dutchmen, with some technical help from France and Luxembourg, are working full speed to reclaim land from the sea and enlarge Haifa port. The 250 men are expanding the facility, which was built by the British mandatory authorities in the early 1930s, by 270 dunams, about one-half its existing size.

In doing so, the men, most of them Israelis, are disproving all allegations concerning the country's "low work morale." As the highly visible breakwater grows day by day, the men are in fact running ahead of schedule and knocking down costs — a winning combination few of us expected to see again this side of inflation.

The expansion, designed to provide the port with a super-modern container terminal at its eastern end, was planned several years ago by the Ports Authority to meet the container handling requirements of the '60s and '70s.

To carry out the work, which the Authority labelled the Eastern Container Terminal Project, an independent unit was established under the management of civil engineer Amnon Ephrati. His team of 16 engineers and technicians are not Authority employees, but work under contract, which can be terminated at short notice and will expire when the project is completed.

"This arrangement has worked out very well," Ephrati told *The Jerusalem Post*. "My relations with the Authority staff are excellent. Not being a staff member, I am not a potential rival for advancement and so can really get things done. I was surprised just how little red tape I ran up against." When the project is completed, he will be going too.

EPHRATI, 46, was born in Haifa and, like his father, graduated from the Technion. He was chief civil engineer of the Dead Sea Works when the plant was being expanded into a major producer; he was in charge of civil engineering for the ill-fated Tel Aviv central bus station; and he has spent two years working on big engineering projects in the U.S.

When he won the tender for his present job, his father reminded him that in 1932 he had got a job with the British to work on the construction of the original port — as a dredging checker at £7 a month. He worked for a year to earn enough to be able to enrol at the Technion; when he left the job he received a recommendation signed "Your Obedient Servant" by the British Harbour Works Manager, which he still treasures.

project by October 1, 1981, and judging from the way things are going, he feels his chances are pretty good.

Work on the breakwater began in May, 1978, and about 60 per cent of the work has already been completed, including the whole 100-metre wide foundation of big rocks. This is topped by a layer of small stone filling and above these is a five metre wall of even bigger rocks, which rises out of the water. The 80 Israeli workers on the breakwater job and the eight Danish engineers worked round the clock to get the underwater foundations laid during the calmer summer weather. Now, they work 18 hours a day, starting at three in the morning, when the rocks are loaded onto lighters in the Kishon harbour staging area.

The rocks are trucked to the staging area from the quarry. The lighters then take them over the water to the breakwater, where Laser beams are used to determine exactly where each load is to be dumped.

The project management decided to use rocks, rather than the concrete constructions used for the Ashdod port breakwater, because they were found to be cheaper. The Shifaram quarry was able to supply the more than a million tons of stone needed, and is not far from the staging area at the eastern end of the port.

The British builders of the original port used stones from an Atlit quarry for the breakwater, as they started building from the other end, at the western side. However, the Atlit stone would in any case not have come up to the stringent specifications of the Danish experts, because the further the breakwater is from the shore the stronger it must be. Because the breakwater is not wide enough to take trucks, the rocks have to be transported by lighters.

Each load of rocks is checked in a laboratory set up at the staging area to ensure that it comes up to specifications before it is used.

At the breakwater, a giant crane lifts the rocks from the lighters and puts them into place, under the supervision of a Danish engineer.

WE VISITED the breakwater, arriving in a speedboat used by the project team. A Danish engineer, Lelf, in short pants and carrying a walkie-talkie, was on duty. Ephrati believes that the constant presence of a Danish engineer on the breakwater during working hours is one of the secrets of the smooth progress. The men feel that somebody cares and that they are not just following orders from a man in an air-conditioned office who works short summer hours while they sweat it out on the job.

Lelf said he was quite satisfied with the Israeli workers though in Denmark men work faster, probably because of the easier climate.

An unskilled labourer is paid about IL16,000 a month for a 12-hour day, and he makes another IL4,000 on premiums. A Danish worker on a similar job would make double, and Lelf conceded that "they do not do double the work."

The premiums are a great incentive and the men are constantly making suggestions to speed up the work so that they can earn more. Because the wages are so high, it has been easy to find workers, but the good pay is offset by the temporary nature of the work and slacking means dismissal.

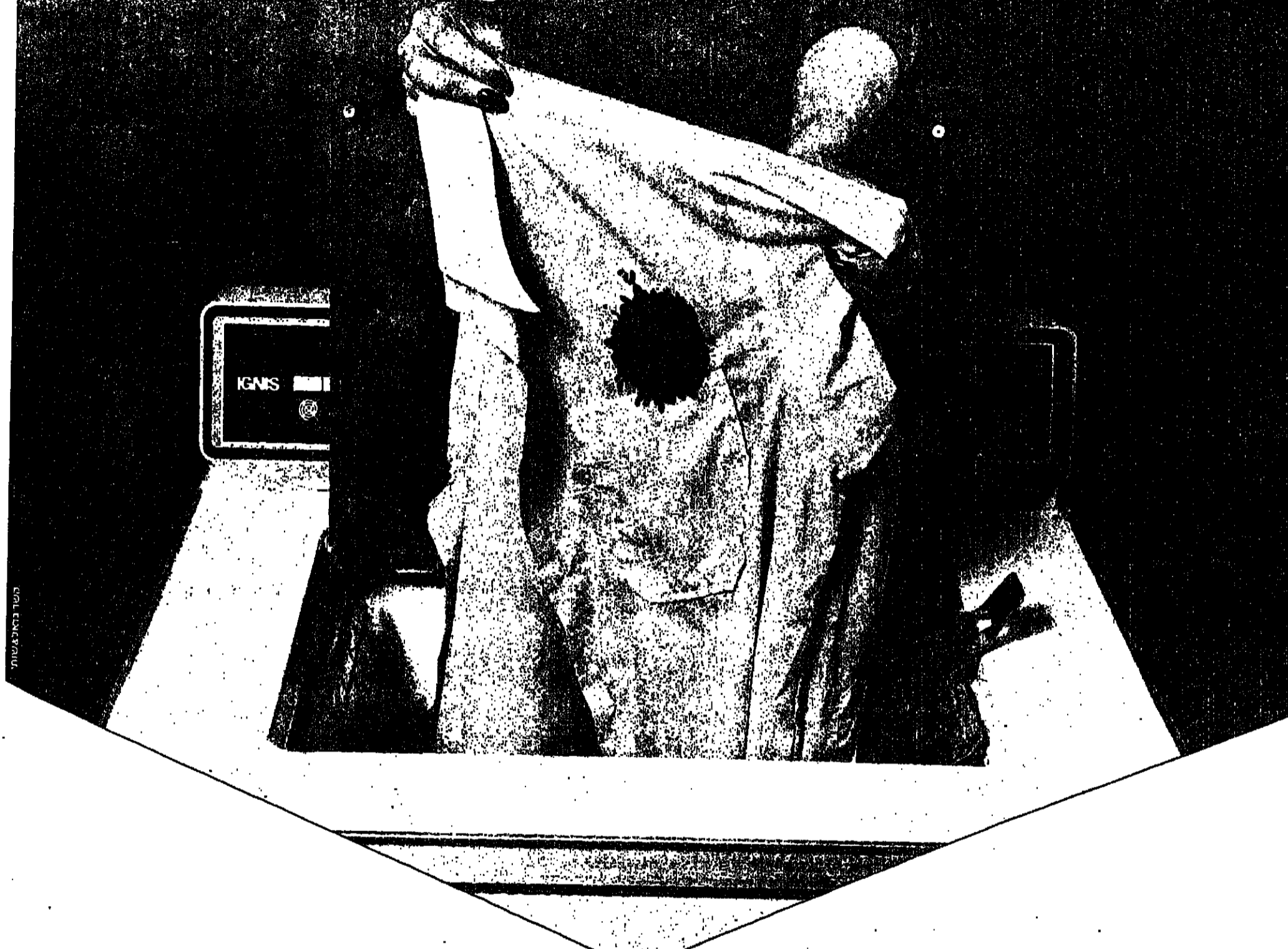
However, the high wages pale into insignificance beside the cost of the equipment used on the job. This equipment is never allowed to stand idle. That would cost too much. When we were on the breakwater, a series of coincidences — a broken leg, reserve duty and leave — had taken the three Israeli crane operators off the job. Rather than let the crane stand idle the management flew in a replacement from Denmark to work until the Israelis return, a fortnight later.

BY CAREFUL SELECTION of the rocks, Ephrati expects to be able to use 100,000 tons less than originally estimated, a tremendous economy that would be unusual with conventional approaches. At the project, conventions are shunned and results are achieved.

At the terminal, 26 metre long sheetpiles, imported from Luxembourg, are being driven into the sea bed to form a steel bulwark to prevent the reclaimed area from sliding back into the sea. The sheetpiles are secured by long steel rods on the land side, under the supervision of Luxembourg engineers who come to Haifa from time to time. Altogether 16 foreigners are permanently stationed in Haifa for the project and another 10 occasionally as consultants.

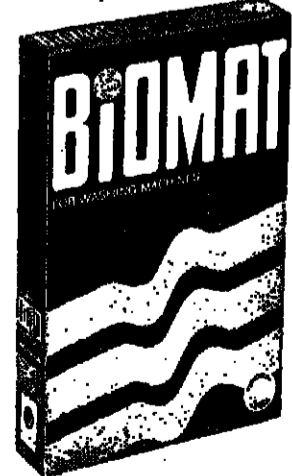
The dredging for the reclamation is being carried out by a team of Dutch experts. The terminal quays will have deep water, to take ships of up to 14 metres draught, the biggest container vessels planned. For the time being, the sea bottom is being dredged to only 12 metres, deep enough for any ship that is likely to come here during the next few years. □

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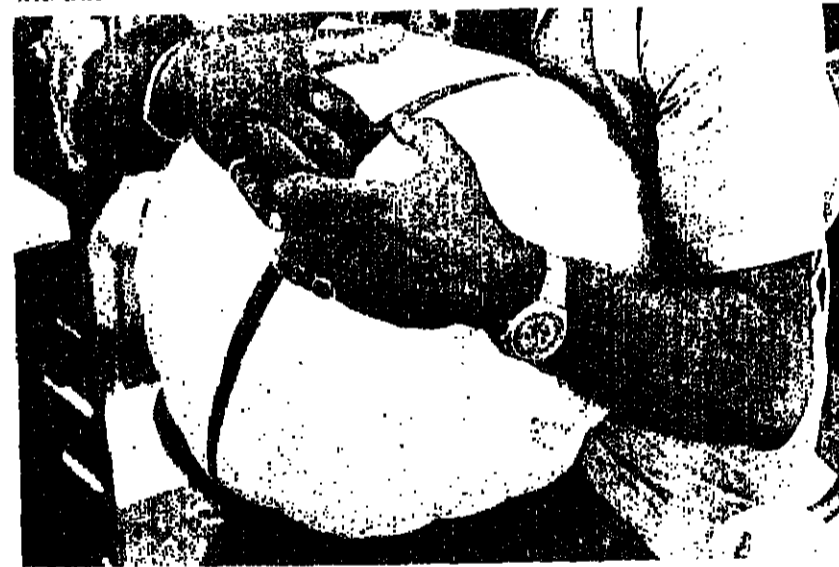
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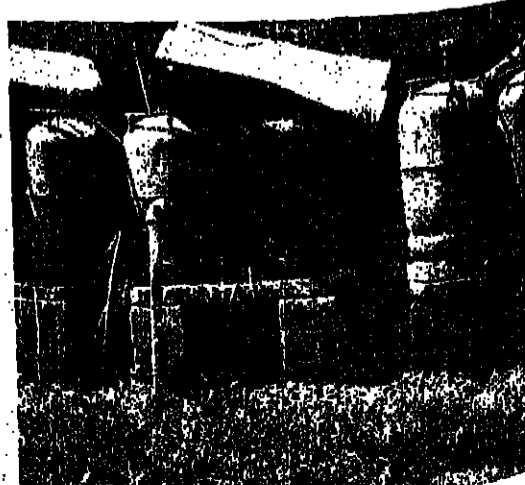
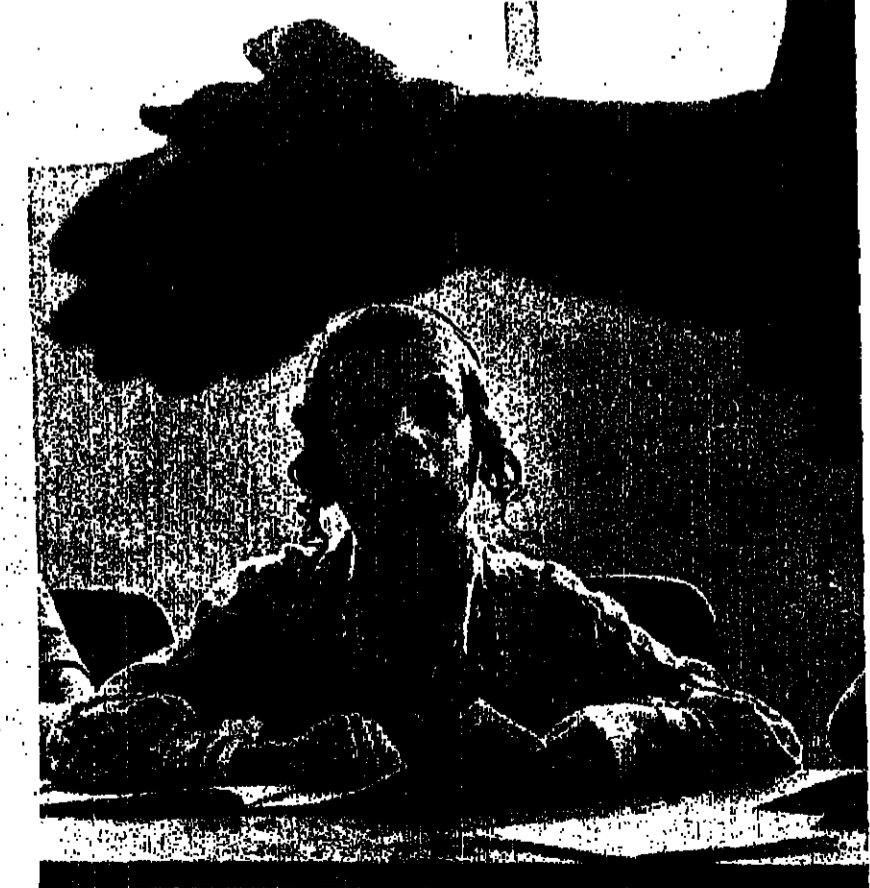
מקלט
←

Photographs on this page are by (clockwise from top left) Artella Shavit, Dor Amital, Yoram Rubin, Beni Halar, Zvi Nahor, Zipor Carmi. (Facing page, clockwise from top left) Boris Zlochenski, Simha Lev-Yadin, Nati Sufferin.



Development town images

A photo exhibit on Kiryat Malachi is part of the town's attempt to put itself in proper focus. The Jerusalem Post's NAT SUFFERIN reports.



PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND KEEP PULL OUT AND

POST PULLOUT GUIDE

The Poster

THEATRE

All programmes are in Hebrew unless otherwise stated.

Jerusalem
DINNER THEATRE — "The Typist" by Murray Schistell and "The Sugar Plum" by Israel Horowitz. In English. Plus gourmet dinner. (Diplomat Hotel, Monday and Thursday at 8 p.m.)

ON LIFE AND DEATH — Puppet theatre for adults. (Khan, Monday at 9 p.m.)

TEI AVIV
GOING EXPRESS — Comedy written and directed by Eli Sagie. (Bat Dor, 30 Ibn Gvirol, tomorrow at 9 p.m.; Beit Hehayal, Weismann and Pinkus, Tuesday at 9 p.m.)

THE DYBBUK — Hebrew adaptation of S. Ansky's famous Yiddish play. (Habimah's Large Hall, tomorrow; Small Hall, Wednesday and Thursday)

LUCK, AMULETS AND THE EVIL EYE — The Yuval Theatre's new play about the beliefs, customs and superstitions of Israel's different communities. (Ohel, Beit Ariosoroff, 8 Bellinson, Tuesday at 9 p.m.)

THE SUBJECT WAS ROSES — By the Beersheba Theatre. (Beersheba, tomorrow through Thursday)

Haifa
FLOWERS FOR A WHITE MOUSE — Science fiction monodrama of a retarded man who becomes a genius after an experimental brain operation. With Habimah actor Alex Peleg. Adapted and translated by Ehud Manor. (Zavit, 23 Yerushalayim, tonight)

Other Towns
THE DYBBUK — (Ayelet Haashahar, Monday)

LUCK, AMULETS AND THE EVIL EYE — (Ramat Gan, Ordea, tomorrow at 10 p.m.; Arad, Cultural Centre, tomorrow at 9 p.m.; Ashdod, Rahel, Thursday at 9 p.m.)

LUNCH — (Rishon Lesion, Tuesday at 8.30 p.m.)

THE SUBJECT WAS ROSES — By the Beersheba Theatre. (Beersheba, tomorrow through Thursday)

ENTERTAINMENT

Jerusalem
ART ON FILM — "Goya," "Picasso — War, Peace and Love." (Israel Museum, tomorrow at 9 p.m.)

THE BEST OF SHALOM ALEKHEM — Stories by the famous Yiddish writer, performed by Heinz Bernard and Michael Schneider. In English. (Hilton Hotel, tonight, tickets should be booked before Shabbat; King David Hotel, tomorrow)

ENGLISH AND AMERICAN FOLKSONGS — With Ilana Bat-Ami. With hot wine. (Tzavta, 38 King George, tonight at 9)

GAZOZ BAND — (Beit Ha'am, 11 Bezalel, tomorrow at 9.30 p.m.)

JAZZ — Nisim Yemin, drums; Nahum Poreferkovich, piano; Victor Ponorov, bass; Feter Werthelmer, saxophone. (Tzavta, tomorrow at 9.30 p.m.)

JULIAN CHAGRIN — British mime-comedian. (Khan, opposite railway station, Thursday at 9 p.m.)

MEIR URIEL — Singer/songwriter in 5 programmes of his songs. (Tzavta, Thursday at 9 p.m.)

SHLOMO CARLEBACH — Hasidic song festival, with Mordechai Freeman. (Binyanei Ha'omah, Monday)

SING-OUT — Tarnell songs, with audience participation led by Yoram Shahar. (Tzavta, tomorrow at 9 p.m.)

TZIL MECHUVAN GROUP — (Khan, tomorrow at 9 p.m.)

Tei Aviv
DAVID BROZA — (Little Tzavta, tomorrow at midnight)

DUDU DOTAN — (Beit Tavori, tonight at 9)

ESPRESSO GENERATION — With the "Hakol Over Habibi" group. (Beit Hehayal, Weismann and Pinkus, Tuesday at 9 p.m.)

GAZOZ — (Beit Ariosoroff, 8 Bellinson, Sunday at 9 p.m.)

IN A PANIC — (Ohel Shem, tomorrow at 9 p.m.)

LIFE IS NO HONEYMOON — With Gadl Yagil and Hanna Lalo. (Ohel, Monday at 9 p.m.; Beit Hehayal, Thursday at 9 p.m.)

TZIL MECHUVAN GROUP — (Tzavta, tomorrow at 9 p.m.; Thursday at 8.30 p.m.)

YEHOANATAN GEFEN, ASTAR SHAMIM — (Tzavta, tomorrow at 8.30, 10.15 p.m.)

Haifa
ESPRESSO GENERATION — (Oran, tonight at 9.45)

Other Towns
DUDU DOTAN — (Yavneh, tomorrow at 9 p.m.)

ESPRESSO GENERATION — (Beit Hanan, tomorrow at 9 p.m.)

GAZOZ — (Helon, Rina, Wednesday at 9.45 p.m.)

HANAN YOVEL — (Elin Gov, tonight at 8.30)

IN A PANIC — (Givatayim, Shavit, tonight at 9.45 p.m.; Safed, Monday at 9 p.m.; Sha'ar Hanagov, Wednesday at 9 p.m.)

LIFE IS NO HONEYMOON — (Kiryat Bialik, tonight at 10; Avihai, Beit Hagdudim, tomorrow at 9 p.m.)

CHILDREN & YOUTH

CINDERELLA — Play. (Jerusalem, Beit Ha'am, Wednesday at 4.30 p.m.)

WHAT HAPPENED IN THE LAND OF WHO — With Hava Albarstein and Avraham Mor. (Tel Aviv, Beit Hehayal, Weismann and Pinkus, Sunday at 4 p.m.; Sha'ar Hanagov, Monday at 4 p.m.; Kiryat Yan, Nitsan, Monday at 4.30 p.m.; Petah Tikvah, Shalom, Wednesday at 4.30 p.m.; Herzliya, David, Thursday at 4 p.m.)

KISHKASHTA — Play with puppets. (Ashkelon, tonight at 10.30 a.m.; Kiryat Aza, Sunday at 4 p.m.; Givatayim, Shavit, Monday at 4 p.m.; Tiberias, Tuesday at 4 p.m.; Acre, Wednesday at 11 a.m.; Nahariya, Bod, Wednesday at 4 p.m.; Tel Aviv, Beit Ariosoroff, Thursday at 4 p.m.)



Ilana Bat-Ami sings Israeli and American folksongs at Jerusalem's Tzavta club, tonight at 9 p.m.

ISRAEL FESTIVAL

ERIC'S PUPPET THEATRE — "The Italian in Algiers." (Nahariya, Hod, tonight at 8.30; Jerusalem Theatre, tomorrow at 9.30 p.m.)

THE AUSTRALIAN BALLET — "Don Quixote." (Tel Aviv, Mann Auditorium, tomorrow at 8.30 p.m.; Tuesday at 8 and 9 p.m.; Ohel, Wednesday at 9 p.m.; Caesarea, Roman Theatre, Sunday, Monday at 8.30 p.m.)

MUSIC

All programmes start at 8.30 p.m. unless otherwise stated.

Jerusalem
ORGAN RECITAL — With Hayko Siemens, Lubek. Works by J.S. Bach, B. Buxtehude, F. Couperin. (Church of the Redeemer, Old City, Thursday)

FLUTE FESTIVAL — Flautists Ra'anan Eylon, Benny Schwarzwald, Dani Kornberg, Yael Ronnen, Pianist Gerahon Stern. Conductors: Trio for three flutes; Gabrielli; Sonata for three flutes and bass; Doppler; Andante and Rondo for two flutes and piano; Purcell; Chaconne for three flutes and bass; Joplin; "The Entertainer," three flutes and piano; Telemann; Sonata for Piccolo, two flutes and bass; Perla; Quartet for four flutes; Schickhard; Concerto in C Major for four flutes and bass. (YMCA, tomorrow at 9 p.m.)

Other Towns
MARATHON CONCERT — With the participants of the chamber music summer course, directed by Rami Shavlov and Rachel Adonello. Trios and quartets by Beethoven, Brahms, Mozart, Mendelssohn, Borodin, Dvork, Ravel, Martinu, Schubert. (Zichron Ya'acov, Monday; Herzliya, Yad Lebanim, Tuesday; Kibbutz Afikim, Wednesday at 8.30 p.m.; Jerusalem, Hebrew University, Thursday)

For last minute changes in times of performances, or where times are not available, please contact Box Office.

FILMS IN BRIEF

AUTUMN SONATA — In a film too insidiously similar to his earlier works, Bergman explores a mother-daughter love-hate relationship by pitting Ingrid Bergman against Liv Ullmann in a seething all-night orgy of accusations, recriminations and guilt. Not up to the level of his earlier films, this one should nevertheless be seen and endured, if necessary.

THE BETSY — The history of three generations of a Detroit motorcar manufacturing family, adapted from Harold Robbins novel. The theme of incest joins Robbins' orgy of accusations, recriminations and guilt. Not up to the level of his earlier films, this one should nevertheless be seen and endured, if necessary.

BLAZING SADDLES — Take-off of all those Westerns Hollywood has ever made. Expect anything to happen in this Mel Brooks extravaganza. (At one point Count Basie and his entire orchestra appear, in evening dress, playing the theme song amid the desert cactus. Great stuff.)

BLUME IN LOVE — Romantic comedy about a warring-kissing couple who are well played by George Segal and a wan-looking Susan Anspach. Story moves between Los Angeles and dream-like Venice and has some amusing incidents as well as too many fatuous moments.

COMING HOME — Sally Hyde volunteers to work in a hospital for war wounded, during her husband's term in Vietnam. Among the paraplegic victims is an old school chum Luke Martin. He is angry, broken and bitter. As Sally's commitment and compassion grow, so does Luke's love for her. A moving film which, without battle scenes or politics, condemns war and questions the meaning of manhood. Exceptionally fine film.

CONVOY — Possibly Sam Peckinpah's most mature and sophisticated film to date, Conroy takes a seemingly simple story and creates a folkballad of high quality. Kris Kristofferson plays "Rubber Duck," the truck driver who leads hundreds of truckers on their trek over American mileage.

THE DEER HUNTER — Without broaching the question of America's moral right to be in Vietnam, this is an epic war film which tells the story of three steelworking buddies, who are indelibly scarred in the Vietnam war. Winner of five Oscars, this three-hour film should not be missed.

THE DOG — A Satanic dog, a British dictator and a chaos through Latin-American jungles make for a bloody film with few redeeming qualities.

(Continued on Page C)

Jerusalem Cinemas

Commencing Saturday, August 11, 1979

ARNON
2nd week
MY MOTHER THE GENERAL
Sat. 7.15, 9.15
Weekdays 4, 7, 9

CINEMA D'OR
In Jerusalem Cinemas
Huses 13, 15, 24 - Tel. 415087

Sun. to Thur. at 3.30:
Chitty Chitty Bang Bang
Fri. Aug. 10 at 2.30 only
BONNIE AND CLYDE
with: Faye Dunaway, Warren Beatty

Sat., Aug. 11 at 7, 9.15
Mel Brooks'
BLAZING SADDLES
with: Gene Wilder

Sun., Aug. 12
1900 (PART I) at 6.45
1900 (PART II) at 9.15
with: Donald Sutherland, Robert de Niro

Mon., Aug. 13 at 7, 9.15
WATERLOO BRIDGE
with: Robert Taylor, Vivian Leigh

Tues., Aug. 14 at 7, 9.15
Best Israeli film of 1977
MY MICHAEL

Wed. Aug. 15 at 8
EXODUS
with: Paul Newman

Thur., Aug. 16 at 7, 9.15
BLUME IN LOVE
with: George Segal

Fri. Aug. 17 at 2.30 and midnight
show Sat. Aug. 18 at 11.30
Woody Allen's
TAKE THE MONEY AND RUN

EDEN
Breakthrough



The big war film
★ **RICHARD BURTON**
★ **ROD STEIGER**
4, 7, 9

EDISON
2nd week
Sat. 7.15, 9.30
Weekdays 4, 6.45, 9

MOONRAKER
★ **ROGER MOORE**
★ **LOIS CHILES**

HABIRAH
The Magnificents
An unforgettable western
Saturday 7.15, 9.15
Weekdays 4, 7, 9

ISRAEL MUSEUM
Today at 11
SPACEMAN

Sun., Mon., Thur. 11, 3.30
LADDY THE DOG
Members 11.16, Non-members 11.20
Incl. entrance to Museum

ORGIL
3rd week
JAWS 2
Saturday 7.15, 9.30
Weekdays 4, 6.45, 9

KFIR
International Velvet
★ **TATUM O'NEAL**
★ **CHRISTOPHER PLUMMER**
Saturday 7.15, 9.30
Weekdays 4.45, 9

MITCHELL
3rd week
Saturday 7.45, 9.45
Weekdays 7, 9
Wednesday also at 4

GOING STEADY
★ **YVONNE MICHAELI**
★ **YIFTAH KATZUR**

ORION Tel. 222814
A SUMMER PLACE

★ **NANDRA DEE**
★ **TROY DONAHUE**
4, 6.45, 9

ORNA Tel. 224738
4th week
★ **GEORGE SEGAL**
★ **JAQUELINE BISSET**
In a mystery comedy

WHO IS KILLING THE GREAT CHEFS OF EUROPE?
6.45, 9
At 10.30, 4:
THE MUPPET MOVIE
(5th week)

RON
2nd week
Saturday 4, 8
Weekdays 4, 8
Please note special performance times



THE DEER HUNTER
★ **ROBERT DE NIRO**
★ **CHRISTOPHER WALKEN**
★ **MERYL STREEP**

SEMADAR
LA DENTELLIERE
★ **ISABELLE HUPPERT**
7, 9.15

SMALL AUDITORIUM
BINYENI HA'OOMA
SAME TIME NEXT YEAR
Saturday 7.15, 9.30
Weekdays 7, 9

Tei Aviv Cinemas
Commencing Saturday, August 11, 1979

ALLENBY
2nd week
These are the armies of the night!



THE WARRIORS
Based on the novel by Sol Yurick
Directed by Walter Hill
Israel Premiere
Tonight 9.45, 12
Weekdays 4.30, 7.15, 9.30

GORDON
6th week
Saturday 7.50, 9.30
Weekdays 4.30, 7.15, 9.30

LA CARAPATE
★ **PIERRE RICHARD**
★ **VICTOR LAROUS**

BEN-YEHUDA
Israel Premiere
Winning Just Doesn't Matter!



4.30, 7.15, 9.30

CHEN
4th week
Saturday 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

JAWS 2

CINEMA ONE
MIRACLES STILL HAPPEN
Friday night 10
Saturday 7.15, 9.30
Weekdays 4, 7, 9.30

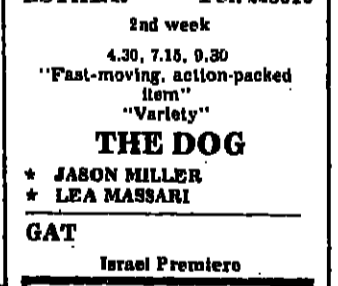
CINEMA TWO
18th week
Tonight 10, 12, Sat. 7.15, 9.30
Weekdays 4.30, 7.15, 9.30

COMING HOME
★ **JANE FONDA**

DEKEL
2nd week
LA CAGE AUX FOLLES
★ **UGO TOGNOGGI**
★ **MISHEL SIRBAULT**
Adults only
7.15, 9.30

ESTHER Tel. 222610
2nd week
4.30, 7.15, 9.30
"Fast-moving, action-packed item
"Variety"
THE DOG
★ **JASON MILLER**
★ **LEA MASSARI**

GAT
Israel Premiere
WALT DISNEY PRODUCTIONS
The Shaggy D.A.
4.30, 7.15, 9.30



WEDDING
★ **ROBERT ALTMAN**

RAMAT AVIV
Tonight 9.45, 12
Sat. and Weekdays 7.15, 9.30
Film by Ingmar Bergman

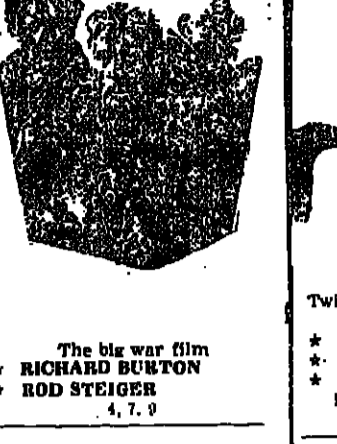
AUTUMN SONATA
★ **INGRID BERGMAN**
★ **LIV ULLMAN**
Matinee at 4.30 p.m.

MAN IN THE IRON MASK

ROYAL
SEX REVENGE
adults only
Fri. 10, 12; 2, 4
Saturday 7.50, 9.30

LIOR
BREAKTHROUGH
The big war film
★ **RICHARD BURTON**
★ **ROD STEIGER**
4, 7, 9

LIMOR
Israel Premiere
Sgt. PEPPER'S LONELY HEARTS CLUB B.G. BAND
★ **PETER FENTON**
4.30, 7.15, 9.30



PARIS
7th week
Friday 10 a.m., 12 noon, 10 p.m., 12 midnight
Weekdays 10, 12, 2.15, 4.30, 7.15, 9.30

WEDDING
★ **ROBERT ALTMAN**

PEER
Israel Premiere
Agatha
4.30, 7.15, 9.30

MAXIM
7th week
Saturday 7.15, 9.30
Weekdays 10.30, 12.15, 4.30, 7, 9

THE MUPPETS
9.30 p.m.: Midnight Express

MOGRABI
8th week



THE DEER HUNTER
★ **ROBERT DE NIRO**
★ **CHRISTOPHER WALKEN**
★ **MERYL STREEP**
Saturday 8.30
Weekdays 8, 8.30
Please note special performance times

WIFE MISTRESS
★ **MARCELLO MASTROIANNI**
★ **LAURA ANTONELLI**

SHAHAFF
Israel Premiere
from Saturday 7.15, 9.30 only
Adults only
Mat. at 4.30: Superman

OPHIR Tel. 613321
JIMBUCK
★ **ROD STEIGER**
★ **BO SVENSON**

PARIS
7th week
Friday 10 a.m., 12 noon, 10 p.m., 12 midnight
Weekdays 10, 12, 2.15, 4.30, 7.15, 9.30

WEDDING
★ **ROBERT ALTMAN**

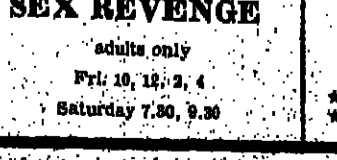
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★ **LIV ULLMAN**
Matinee at 4.30 p.m.

MAN IN THE IRON MASK

ROYAL
SEX REVENGE
adults only
Fri. 10, 12; 2, 4
Saturday 7.50, 9.30

ORLY
2nd week
from Saturday
MOVIE MOVIE



TEL AVIV Tel. 443050
Israel Premiere
Your eyes... your ears... will be overwhelmed



TEL AVIV
3rd week
Tonight at 10
Weekdays 4.30, 7.15, 9.30
Albort H. Bronzoll presents
★ **ROGER MOORE**
at James Bond 007 in Ian Fleming's
MOONRAKER
United Artists release

ZAFON
Film by Bertrand Blier
Come enjoy yourself at the film

GET OUT YOUR HANDKERCHIEFS



STUDIO Tel. 295817
3rd week
4.30, 7.15, 9.30



WIFE MISTRESS
★ **MARCELLO MASTROIANNI**
★ **LAURA ANTONELLI**

SHAHAFF
Israel Premiere
from Saturday 7.15, 9.30 only
Adults only
Mat. at 4.30: Superman

OPHIR Tel. 613321
JIMBUCK
★ **ROD STEIGER**
★ **BO SVENSON**

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Weekdays 10, 12, 2.15, 4.30, 7.15, 9.30

WEDDING
★ **ROBERT ALTMAN**

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Tonight 9.45, 12
Sat. and Weekdays 7.15, 9.30
Film by Ingmar Bergman

AUTUMN SONATA
★ **INGRID BERGMAN**
★ **LIV ULLMAN**
Matinee at 4.30 p.m.

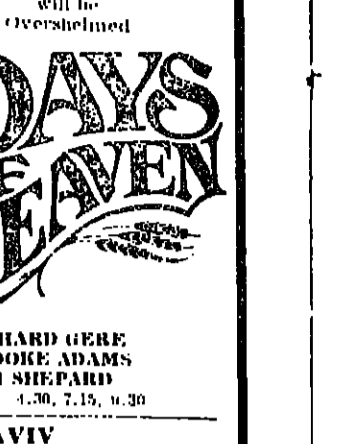
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SEX REVENGE
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Saturday 7.50, 9.30

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Adults only
Mat. at 4.30: Superman

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JIMBUCK
★ **ROD STEIGER**
★ **BO SVENSON**

PARIS
7th week
Friday 10 a.m., 12 noon, 10 p.m., 12 midnight
Weekdays 10, 12, 2.15, 4.30, 7.15, 9.30

WEDDING
★ **ROBERT ALTMAN**

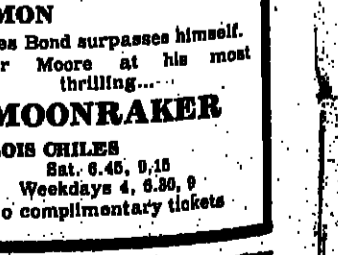
RAMAT AVIV
Tonight 9.45, 12
Sat. and Weekdays 7.15, 9.30
Film by Ingmar Bergman

AUTUMN SONATA
★ **INGRID BERGMAN**
★ **LIV ULLMAN**
Matinee at 4.30 p.m.

MAN IN THE IRON MASK

ROYAL
SEX REVENGE
adults only
Fri. 10, 12; 2, 4
Saturday 7.50, 9.30

ORLY
2nd week
from Saturday
MOVIE MOVIE



ATZMON
3rd week
★ **FERRY KING**
★ **MEG FOSTER**
In a dramatic story
DIFFERENT STORY
Evenings only 6.45, 9
Mats. 4:
THE MUPPETS
(4th week)
★ **TELLY SAVALAS**
★ **JAMES COBURN**
★ **BOB HOPE**

CHEN
4th week
JAWS II
★ **BOY SCHEIDER**
★ **LORRAINE GRAY**
Sat. 7, 9.15
Weekdays 4, 6.45, 9

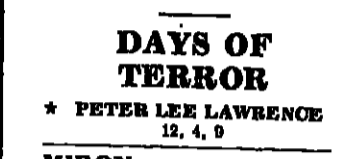
GALOR
From Friday, 10, 2, 7
WAR LORDS OF ATLANTIS
★ **DOUG McCLURE**

DAYS OF TERROR
★ **PETER LEE LAWRENCE**
12, 4, 9

MIRON
From Friday, 8 nonstop perfs.
A new sex comedy, for adults only
MAD SEX

MORIAH
8th week
THE THIRTY-NINE STEPS
Based on John Buchan's great thriller

ORAH
2nd week



THE DEER HUNTER
★ **ROBERT DE NIRO**
★ **CHRISTOPHER WALKEN**
★ **MERYL STREEP**
Please note special performance times:
Saturday 8
Weekdays 4, 8
No complimentary tickets

ORDAN
THE BETSY
★ **LAURENCE OLIVIER**
★ **ROBERT DUVALL**
★ **KATHARINE ROSS**
4, 6.30, 9

ORION
A new, sexy, entertaining film, for adults only
THE CIRCLE OF LOVE
Six nonstop perfs., from Friday.

ORLY
4th week
DONA FLOR AND HER TWO HUSBANDS
★ **SONIA BRAGA**
★ **JOSE WILKES**
Saturday 7, 9.15
Weekdays 4.45, 9
Daily mat. at 4:
Johnny Weismuller in
TARZAN ESCAPES

ARMON
James Bond surpasses himself.
Roger Moore at his most thrilling...
MOONRAKER
★ **LOIS CHILES**
Sat. 6.45, 9.15
Weekdays 4, 6.50, 9
No complimentary tickets

PEER
2nd week
Walt Disney's great, classic production
DUMBO
Saturday 7, 9.15
Weekdays 4, 6, 8

RON
After its great success in Tel Aviv
GOING STEADY
★ **YVONNE MICHAELI**
★ **YIFTAH KATZUR**
4, 6.45, 9
No complimentary tickets first week

SHAVIT
★ **DUSTIN HOFFMAN**
★ **VANESSA REDGRIFF**
★ **TIMOTHY WEST**

AGATHA
A fictional solution to a real mystery
6.45, 9

RAMAT Gan Cinemas
Commencing Saturday, August 11, 1979

ARMON Tel. 720706
4, 7.15, 9.30
CONCORDE AFFAIR

HADAR Tel. 721720
2nd week
CONVOY
7, 9.30

LILY
SHORT EYES
★ **BRUCE DAVIDSON**
★ **JOSE PEREZ**
7.15, 9.30

OASIS Tel. 739092
THE SHAGGY D.A.
Walt Disney Productions

ORDEA
2nd week
GOING STEADY
★ **YVONNE MICHAELI**
★ **YIFTAH KATZUR**

RAMA
2nd week
AVALANCHE
4, 7.15, 9.30

RAMAT GAN
4th week
MIDNIGHT EXPRESS
Based on the true story of Billy Hayes
★ **BRAD DAVIS**
★ **JOHN RURTZ**
7, 9.30

Herzilya Cinemas

DAVID Tel. 984021
2nd week
Warren Beatty's
HEAVEN CAN WAIT
★ **JULIE CHRISTIE**
★ **JAMES MASON**
★ **DYAN CANNON**
4, 7, 9.30

ATZMON
3rd week
★ **FERRY KING**
★ **MEG FOSTER**
In a dramatic story
DIFFERENT STORY
Evenings only 6.45, 9
Mats. 4:
THE MUPPETS
(4th week)
★ **TELLY SAVALAS**
★ **JAMES COBURN**
★ **BOB HOPE**

CHEN
4th week
JAWS II
★ **BOY SCHEIDER**
★ **LORRAINE GRAY**
Sat. 7, 9.15
Weekdays 4, 6.45, 9

GALOR
From Friday, 10, 2, 7
WAR LORDS OF ATLANTIS
★ **DOUG McCLURE**

DAYS OF TERROR
★ **PETER LEE LAWRENCE**
12, 4, 9

MIRON
From Friday, 8 nonstop perfs.
A new sex comedy, for adults only
MAD SEX

MORIAH
8th week
THE THIRTY-NINE STEPS
Based on John Buchan's great thriller

ORAH
2nd week



THE DEER HUNTER
★ **ROBERT DE NIRO**
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★ **MERYL STREEP**
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DONA FLOR AND HER TWO HUSBANDS
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★ **JOSE WILKES**
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Johnny Weismuller in
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James Bond surpasses himself.
Roger Moore at his most thrilling...
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PEER
2nd week
Walt Disney's great, classic production
DUMBO
Saturday 7, 9.15
Weekdays 4, 6, 8

RON
After its great success in Tel Aviv
GOING STE

THE BIG surprise of the week is that the long-awaited new Wings album, *Back to the Egg* (CBS) isn't all that it's cracked up to be. Paul McCartney reportedly spent over a year breaking in new Wingmen Laurence Juber (guitar) and Steve Holly (drums) in preparation for the album. The result, however, is a very mixed bag. Indeed, one is tempted to say it is as mixed as those latter-day Beatles albums, *Abbey Road* and *Let It Be*. Like them, *Egg* conveys the paradoxical impression of being both freewheeling and over-produced.

After a trippy opening called "Reception," there's a classic all-time love song called "Getting Closer," whose solid beat has put it high on the singles charts overseas. "We're Open Tonight" has good electronic effects, beat appreciated if you've got a headset, and "Spin It On" is an uptempo number which conveys a lighthearted leer.

Denny Laine then contributes a

The feathers fly

ROCK, ETC./Madeline L. Kind

solid Stones-flavoured country rocker called "Again and Again and Again." Paul then supplies good vocals and set lyrics on "Old Slam, Sir."

"Arrow Through Me" is off target, however, with Paul unable to find a proper tone and everyone else playing with mechanical rigidity. Similarly, "Winter Rose/Love Awake" is lyrical, but not Paul at his romantic best overseas. "Love awake to the day/when we can make/summer come again..." "The Broadcast" includes a reading from Galeworthy, if you will. "Baby's Request" has Paul simply going at the piano in a 1940s slouch hat

new Winged creatures still have to find their feet. Biggest mystery is the continued presence of that stringy-haired, Clairon No. 207 blonde Linda McCartney. Why she was ever allowed on stage to prod the keyboards in the first place I'll never know. I'll bet anything she sleeps with the bandleader.

BIG-BAND ROCK is like big-band jazz: either you get off on it or you don't. Jeff Lynne's Electric Light Orchestra is one of the slickest of the large ensembles (seven principals and innumerable backups), and fans will be happy to know that their latest offering, *Discovery* (CBS) continues in the well-established ELO tradition.

Best track is the opener, the very infectious disco-flavoured "Shine a Little Love," which you've no doubt heard on the wireless more than once. "The Diary of Horace Wimp" has a marvellous poppy beat, but the attempted satire of its lyrics is very heavy-handed.

The other tracks are all overly cautious, but the boys finally cut loose on the closer, "Don't Let Me Down." Little of this album, however, has as much of the wild fun that Wings 'n Friends generate on those two tracks mentioned in the first review here.

HARD ON the heels of the local release of *Point of Know Return* comes *Monolith* (CBS) from Kansas. More of the same. If you're a fan, you'll dig it. Frankly, Kansas is starting to wear on me. Good musicianship again, but oh, those lyrics. Try this: "Turn around, turn around/it's on the other side/Feel the sound, feel the sound/it's coming from deep inside." As philosophy, that sounds rather — flatulent?

NO STEMMING the appetite for disco. Hataklit has just pressed its sixth Super Disco Party album. Heavy stomping from Chic, the Jacksons, Tony Renis and — "Bridge over Troubled Water"? □



Not only the acting was wooden

PUPPETS are a stage director's delight. They are perfectly obedient to his will, they need no inner motivation for the actions they perform, they are not jealous of each other and they throw no temper tantrums. They do not even mind when the story they enact on stage is stupid beyond comprehension, as is the case with Rossini's opera *The Italian Girl in Algiers*.

The Yvval Theatre production, shown as part of the Israel Festival, is performed by puppets fashioned by the incomparable Eric Smith — larger than life, incredibly beautiful puppets, as lavishly got up as — one imagines — were the people in the court of the Bey of Algiers. The cast is large and varied — in addition to the principal characters and all the minor ones, there is a bevy of eunuchs seated in neat rows.

In view of the inanity of the story, the opera could have been presented either by totally ignoring the plot and concentrating on the music, or by making fun of the shenanigans concocted by the libretto writer. The present production chose the latter way; the action is frequently interrupted by a narrator (a voice behind a puppet), telling the story in Hebrew with some rhyme but not much reason.

IT HAS something to do with the Bey of Algiers, a fat old man who grows tired of the ladies of his harem and looks for something more exciting. His slave Lindoro, a handsome young Italian, tells him of the beauty of Italian girls, and the Bey decides to get himself one.

THE ATRE Mendel Kohansky

An Italian ship is wrecked off the coast of Algiers, and among the survivors is the beautiful Isabella, who just happens to be Lindoro's girlfriend. He had left her behind when he went on a sea voyage, was caught by pirates and sold to the Bey. Isabella, we soon find out, is as smart as she is beautiful; taking advantage of the Bey's stupidity, she gets into an incredibly involved intrigue which ends with her and Lindoro escaping together. The music rises to a happy crescendo as the two lovers board the ship — another of Eric Smith's lovely inventions — which sets sail for Italy.

THE SHOW starts with high promise as the orchestra conductor — a real person — appears in evening clothes, a slight figure with a huge head and a magnificently creased face. With wildly exaggerated gestures he conducts an orchestra comprising violins and cellos and clarinets floating in the empty, pitch dark space of the stage.

The overture over, the action begins, and disappointment soon sets in. Once we get over the beauty of the puppets and the stage props, and the wit, we are struck by the static quality of the show. There is no depth to the stage, so that the action, such as it is, takes place in two dimensions only, which is tiring. Also, though the puppets are quite adroitly manipulated by invisible hands, the action does not always suit the

words, nor the jaw movements the sounds, and the illusion breaks. The unimaginative staging by Mukl Dagan by no means does justice to the puppets. Nor is there much to say about the narrative text credited to Shimon Israeli, who is also one of the speaking voices (the others being Yossi Graber, Avraham Mor, Ana Yakir); Israeli's attempts at wit frequently remain mere attempts.

THE ISRAEL FESTIVAL closed the day before yesterday, and a few words of summary are in place. The theatre part of this year's Festival has been the best, both in quantity and quality, that I can remember. Theatre, both imported and domestic, was for once given the attention normally accorded to music and dance, and we saw some outstanding productions. Our own theatres put their best foot forward, Habimah with the new *Dybbuk*, magnificently staged by Joe Chalkin, the Cameri with an excellent production of Tom Stoppard's *Every Good Boy Deserves Favour* under Hy Kalus's impeccable direction, with a remarkable performance by Avner Hinkiyahu. From Athens came the Amphi Theatre with a delightfully bawdy production of *Lysistrata*, so bright and lively that the audience forgot they were watching a performance in a language they did not understand. And Italy sent us the Compagnia Ferruccio Soleri with an excellent re-creation of the *oommedia dell'arte* theatre.

This year's festival was the first one under the sole direction of Ya'acov Bystrytzki, and theatre-lovers owe him a debt of gratitude. □

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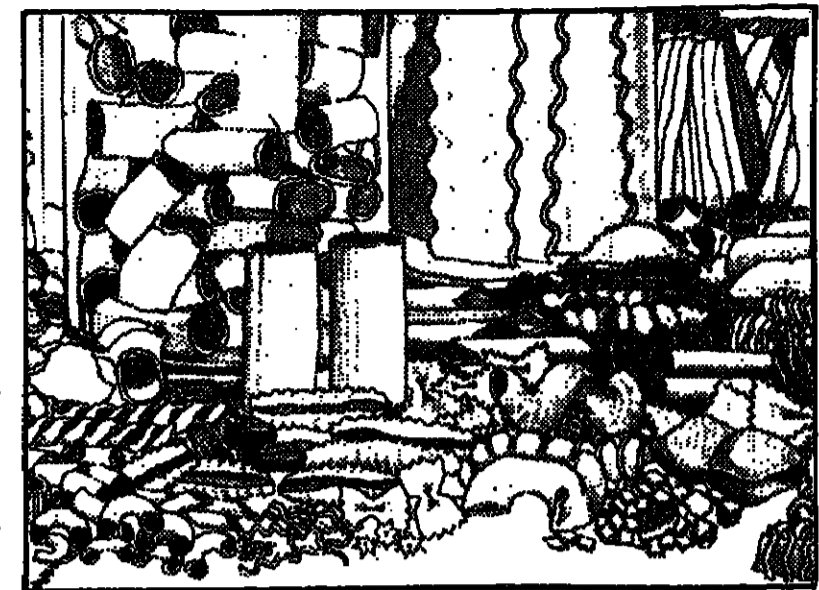
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IT WAS ONLY after a long and difficult tour of "Little Tel Aviv," at the northern end of Rehov Dizengoff, that we finally settled on a restaurant.

Fiasco italiano

My companion, an habitué of the area, led me from place to place, pointing out the qualities and drawbacks of each one. For example, we did not want to try a restaurant so expensive that my readers would protest. Nor one of the many establishments that offer interesting specialties that don't make a complete meal, which eliminated the many pancake, crepe and blintz snack-bars. We finally settled on the Me and Me pizzeria and Italian restaurant at 293 Dizengoff, mostly by virtue of the interesting menu in the window.



The interior of the restaurant is quite pleasant, with wood panelling and red-shaded lamps. Some tables were accorded candles, but not ours.

MATTERS OF TASTE/Haim Shapiro

WE BEGAN our meal by sharing a mixed antipasto, an innocuous enough dish that included half a hard-boiled egg, an artichoke heart, an anchovy, some rather Polish-tasting sausage and three kinds of cheese, one of which bore a striking resemblance to the American Velveeta. There were also three cold shrimps on a mound of lettuce, saturated with the mixture of ketchup and mayonnaise Americans know as "Russian dressing."

ed with a creamy meat mixture (in Bologna they add brains to the filling to get the proper consistency) and covered with a delicate bechamel or tomato sauce. What I received was an amorphous mass, baked to a rubbery consistency on the outside and unidentifiable on the inside.

For the pasta course, I ordered cannelloni, a dish that should consist of firm cylinders of pasta, fill-

ed with a creamy meat mixture (in Bologna they add brains to the filling to get the proper consistency) and covered with a delicate bechamel or tomato sauce. What I received was an amorphous mass, baked to a rubbery consistency on the outside and unidentifiable on the inside.

neither of the dishes we had ordered needed such long cooking time.

This was not a problem in the case of my companion's veal with mushrooms. The meat had long since stopped being veal and was in fact, a nice piece of beef, with a spinach and mushroom sauce.

My scampi on the other hand, had a long way to grow to reach the size justifying their name. These poor little shrimps, evidently already boiled and peeled, were then baked in a garlic, butter and wine sauce the proprietor described as Neapolitan (I always thought *la Neapolitana* indicated the presence of tomatoes).

And if the scampi had not spent long enough in the sea, their taste indicated that they had spent rather too long on the shelf. The sauce on the other hand, was excellent.

Accompanying the main dishes were two platters of chips (frozen) and a commendable fresh salad.

As there were no interesting items for dessert (would that we had chosen our eating place by the sweet course), we finished off our meal with rather a good Turkish coffee.

The bill, including a bottle and half of wine, came to just under IL800.

THE ONE thing in the restaurant's favour is that it gave me an excuse to write about Italian cuisine, my favourite kind of cooking. For example, one dish to which I am attached, and which used readily available local

Pedagogue at the piano

S.T. Meravi

JAZZ PIANIST Chick Corea has just completed a week in Israel in which he not only performed, but proselytized and acted as a pedagogue.

In addition to giving three near-sellout solo concerts, Corea also jammed with local jazz musicians on several occasions at the Tel Aviv Sheraton, conducted "maestr classes" in jazz theory and technique, donated a stack of records and musical scores to the new Alpert Youth Music Centre in Jerusalem, and in short did what he could to spread the gospel of the improvisational keyboard throughout the land.

Even such a whirlwind week is bound to have its impact. Says Viktor Panarov, Russian immigrant jazz bassist who sat in several times with Corea:

"It was truly an educational experience. Chick made such demands, gave such assistance, drew the best out of us. He helped me concentrate so to hear such fine things. He also made Areleh (Kaminsky) more sensitive, less aggressive on the drums, when we played together."



Bud Powell tune called "Oblivion," the first in an academic and mechanical manner which employed only the "natural" notes between chords, and a second version which ranged with freewheeling abandon between chord changes.

AT THE beginning of the week, Corea held his first master class lecture-demonstration at the Jerusalem Music Centre at the Mishkenot Sha'ananim for over 100 musicians, music students and other interested parties.

He confessed that this was the first time he had ever given such a class, but that teaching has been much on his mind of late. At 38 and at the peak of his career - Corea is probably the most popular jazz pianist of the 1970s - he hopes to open a music school of his own in the U.S. this fall.

Corea began by telling his audience that he had nothing prepared, and then promptly proved he is as good at improvising with words as he is with chord changes and melodies. Thoughtfully munching grapes and choosing his words with care, Corea said that based on his travels around the world, "I believe that jazz needs more aid and encouragement than any other art form."

Just how to present that aid could lead to a pedagogical paradox, since Corea maintained that "the most important thing to communicate to musicians is the awareness of the supreme importance of the ability to create - and that creation means knowing the difference between imposed rules and one's own thoughts."

Corea held that all outside information, while useful, is of necessity secondary in importance to one's own intuitive concept. "Bach," he said "didn't think in terms of musical ideas based on Bach, or anything like that. Yet students are always taught according to such set patterns."

A pianist since the age of four with abundant formal and classical training, Corea revealed that he was initially attracted to jazz because it offered "individuality and freedom from academic interpretation."

Corea illustrated what he meant by playing two versions of an old

COREA'S IDEAS sounded like a call for anarchy to some of the more academic members of his audience. What about the importance of technical competence, someone wanted to know. "I would rather hear a player who has limited technique, but great feeling - life - than a player with great technique and limited feeling." Spoken like a true jazzman.

What about talent? Corea rankles at the idea of telling someone he does or does not have talent, believing that no teacher or virtuoso can encourage or teach talent in others. "That's because talent is either there or it isn't. Because we're all spiritual beings and we've all lived before, so if this one is a musician now, it's because he was before - but I don't want to get into that." Spoken like a true mystic.

As a sort of mystical exercise, Corea then played two improvisational pieces, one in which he included the listener within his "sphere of attention," and one in which he excluded the outside world. "Odd," he mused afterwards. "When I left you all out I was so much more aggressive..."

Where is his sphere of attention when he's playing in the recording studio? "Good question," he said, popping a grape and pulling on a Marlboro. "I think it's like when you write a letter. You have an image before you of the person you're communicating with. Similarly, when I compose, I have a kind of ideal musician in my head whom I'm writing for. Unless I'm writing a piece for my group - then I have those particular musicians in mind."

Corea assured the traditionalists in the crowd that although he is a proponent of free jazz, he does read music and scores much of his composition. In response to a young lady who argued that working within disciplined forms was the only way to achieve creative freedom, Corea backtracked somewhat from his earlier sweeping statements. "Even in improvisation," he said, "you establish forms and barriers, and you work within them, play about, see what you can do."

"The spirit of playfulness," he

added, "cannot be overemphasized. That's what I try to communicate. It's the same spirit behind building sand castles - play for it's own sake."

CHICK COREA was playful in his concerts here, but very much the educator as well. At his Jerusalem performance, for example, the audience obviously included many young people who, knowing only Corea's recent electronic jazz-rock with his Return to Forever group, had no doubt reamed out their pipes and prepared their heads for 100,000 watts in anticipation of some wild entertainment. Indeed, Corea's appearances at first had erroneously been advertised as being with his band. But Corea had been turned on to the idea of a solo performance on a simple piano, something he hadn't done for years (the closest he'd come to it lately was an acoustic piano duet gig with Herbie Hancock in 1978).

Despite a fairly unruly crowd at Binyanei Ha'ooma (wild moos and bellows of applause, people still changing seats an hour after the first number), Corea was determined to take his audience through a series of thoughtful, generally restrained, and technically polished variations in a number of major jazz streams.

He opened with some exploratory improvisations on the theme of Jerusalem, which worked into a lyrical blues punctuated by Corea's percussive right foot. He then did a second and more cerebral set of variations, expanding Jerusalem to encompass "Planet Earth," coming back to the earlier melodic threads and elaborating on them with harp-like glissandos and actual plucking on the strings of the open piano.

Chick followed this with several short improvisations for imaginary dancers and a Joabim theme that included more thrumming of the piano strings. The audience went over this novelty, as it did for Corea's musical "portrait painting" of several members of the audience. In this game, Chick brought people up on stage and, after cajoling responses out of them with a series of muggings, gestures and warm Italian charm, he created keyboard impressions of their personalities. One *hutzpadik* Israeli even turned the tables and very competently rippled a few riffs for Corea.

NOWHERE in the concert, however, was Corea prepared to pander to popular taste. The second set opened with a sophisticated sixtyle jazz original called "Tweek" and then melded into a very cool blues version of "Some Day My Prince Will Come," *d la Monk and Miles*.

Highlight of the evening was a lengthy concerto of flamenco flavour, in which Corea passed between phrases, thought and rethought riffs, and by turn echoed Villa-Lobos, Stravinsky, Horace Silver, you name it, rumbled low and took lyrical flights, and then cooled out sweetly at the end.

The audience loved it and those who had come anticipating rock and roll no doubt learned a lot. The educational aspect of Corea's tour fits in well with the philosophy of the Kinneret Foundation, which sponsored his visit and which is dedicated to promoting musical appreciation between the U.S. and Israel. Says producer Charlie Fishman: "Chick helped us achieve a lot of our aims on this visit, and there's a lot more activity to come." □

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William Devane and Natalie Wood (remember Deborah Kerr?) in "From Here to Eternity". (TV, Friday 81.00)

**Natalie wouldn't
...or would she?**

MEDIA WEEK

TONIGHT (at 21.30) the little screen is showing the first of a three-part TV remake of the 1950 film based on James Jones' novel *From Here to Eternity*. The serial handles the subject of soldiers and their women in Hawaii on the eve of the Pearl Harbor attack with a candour missing from the film. Starring Natalie Wood, William Devane and Andy Griffith. Directed by Buzzy Kulik.

Following this at 22.45 is a one-hour programme on the violinist Jascha Heifetz, in which he plays selections from Debussy, Prokofiev, Mozart, Gershwin and Bruhn. (Note: Hawaii 5-0 is taking a three-week vacation.)

Those whose taste does not run to classical music may find the Radio 1st Programme's English Language Drama (23.00) more to their liking. Tonight it will be another legal battle, *The Dartmoor Court-Martial* by Peter King. He reconstructs from court records and contemporary documents events leading to the massacre of American prisoners at the end of the war of 1812 which was fought against the British. Saturday (TV 22.05) the thriller will be *Vinyls Murder* by Ngaio Marsh. George Baker, as Detective Inspector Roderick Alleyn, tries to solve a crime with a theatrical back-drop.

Sunday (TV 21.30), Big Screen Little Screen brings us half an hour of the Marx Brothers' zany movies. Not to be missed.

Monday (TV 20.00), Morasha offers the first of a two-part documentary on the allya of a young, religious American family, called *The Keiten Family Comes to Israel*. The TV cameras zoom in on how they got "absorbed."

This week's foreign film (21.35) is Robert Berson's *The Pickpockets* (in French, with Hebrew and Arabic subtitles). A different cup of tea is served up at 22.45, when TV presents a British serial called *The Professionals* (which has already been seen on Jordan TV). Gordon Jackson, in his first major TV role since Hudson in the Bellamy household in *Upstairs Downstairs*, appears as George Crowley, the chief of CID, a special unit that investigates crimes with a political angle. His two-man team, Doyle and Brodie, are played by Martin Shaw and Lewis Collins. A note to the queasy: the violence on this show makes *The Sweeney*, a British TV thriller we have already seen, look like a Saturday afternoon stroll.

On a decidedly lighter note on Tuesday (TV 21.30), James Last's *Star Parade* is a variety programme with many guest stars, including Albert Hammond.

On Wednesday (TV 21.00), Gordon Jackson is back on the screen, but this time as Hudson in *Upstairs Downstairs*. The household mourns the death of Lady Marjorie in the Titanic disaster and Hudson accompanies Capt. James on a weekend excursion.

An hour later, at 22.05, there is a film called *The Gathering* (in English, with Hebrew and Arabic subtitles) in which Edward Asner (familiar to us as Lou Grant) plays a dying man who meets his family on Christmas for the first time in many years.

On Thursday, keep an eye out for *Seap*, that bubbly soap opera that keeps slipping on and off the screen.

Now that the summer vacation is more than half over, TV House has decided to show children's programmes from 9 a.m. to 1 p.m. in addition to the usual afternoon delights. Each morning the kids can now see *Telepele*, cartoons and Israeli children's films. □

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7 3
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7 7 6 5

The bidding:
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1 NT Pass 3 NT Pass
2 NT Pass All Pass
Rebid: All Pass

WEST D
K Q 7
K Q J 4
K Q 7 4 8

EAST
8 7 5 4 2
A 8
A 8 2
8 8 3

In honour of the Kibitzer

**BRIDGE
George Levinrew**

contract after the opening lead of the club king. The redouble by North was a "point count redouble." North had six tricks, counting hearts for five tricks, and South had to have at least three tricks. Was North certain that the defence could not run a diamond or a spade suit? The redouble was a dangerous bid.

The opening lead was the club king, and declarer had eight "sure" tricks — five probable heart tricks and all the aces. He thought that it would not be too much trouble to win the ninth trick. In order to delay decision on what suit to play first, and with plenty of playing room (so he thought) he ducked the opening lead, on which East played the 10. West wanted to establish winning clubs, so he next played a low club to the ace in dummy and East's nine. Now a diamond went to the club eight was then won by South, with the jack, establishing two winning club tricks in the West hand. Now with game apparently assured, declarer tried to run the hearts. But West showed out on the second heart. Declarer at this point could do no better than to cash two more heart tricks, discarding a club and a diamond, while West discarded two diamonds and the spade jack. Now came the finesse of the spade queen, which lost to West's king. West cashed his two clubs, setting

the contract one trick. Kibitzer No. 1 said the finesse was a mistake. Of the five remaining cards before the finesse West was marked with two clubs and probably three cards in diamonds and spades. His double must have included the kings of diamonds and spades, and hence one of these kings must now be a singleton. By playing his aces and dropping either singleton king, declarer could establish a second trick in that suit, making his contract.

Kibitzer No. 2 was more far-sighted. Declarer could have won the first trick with the club ace and played one top heart to relieve West of an exist card, if he had only one heart.

If he had two, declarer would be guaranteed five tricks, as the suit would break 4-2. Then the diamond finesse (with the jack) would end-play West, who dare not return a spade or a diamond.

Presumably he would win a trick with the club king and then lead the club eight to South's jack. West could then be end-played again by being thrown in with a club. West would win two tricks with his fourth and fifth clubs. He would then be forced to give declarer a winning finesse in diamonds or spades. If he should have a second heart, declarer's five tricks in hearts would bring home the contract.

LAST FRIDAY'S column was titled "Misadventures." And a typographical error did just that, give East 15 cards, with an extra A Q of hearts.

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THE LATE Mary Wigman is quoted as saying that where there is no ecstasy there is no dance. There was more than enough ecstasy offered by the London Contemporary Dance Theatre in the framework of the international seminar on "The Bible in Dance" — four premieres in which works and dancers showed their high calibre.

In a beautifully balanced programme (Tuesday at the Jerusalem Theatre), two ballets dealt with Mary: Robert Cohan's *Slabat Mater* (music: Vivaldi) and Robert North's *Annunciation* (music: Howard Blake). The other works were both by Cohan — *Hunter of Angels* (music: Bruno Moderno), which told a story, *Songs, Lamentations and Praises* (sound: Geoffrey Burgon), which expressed sheer pride in movement. All were beautifully rehearsed.

Yet amid the excellence there were matters about which to cavil. Kate Harrison's Mary, standing frozen beneath the (invisible) cross showed exquisite grief, but those around her often seemed to perform their movements dutifully, rather than in anguish. Not so the two angels. They were cool as befits beings who see things in the light of eternity, but even they wept. Cohan had the touch of genius in the way he suggested they were angels — not with wings or some other cliché for flight, but a whirling motion of the arms. He explored the very core of the choreography of sorrow.

In contrast, North's Mary (brilliantly danced by Cathy Lewis) received the vision of the torment to come. This was an overwhelmingly emotive portrayal, full of images from Christian paintings. The sour note for me was the introduction of Judas. Surely the carrying of the Cross would have conveyed enough — perhaps the better for telling less? The six dancers were all admirable.

Hunter of Angels was an ingenious duet in which Jacob (Patrick Harding-Irmer) and Esau (Namron) struggled for first place in the womb — represented by a ladder. Though created in 1969, its implications were topical — and that made its humour grim. In *Songs, Lamentations and Praises*, Cohan achieved continuity with a figure pompously named "Painter of the Soul" (Tom Jobs) but cleverly indicating the whirligig of time. Here the choreographer used air as much as ground. The dancers leaped and rolled. The "lamentations," however, seemed no less happy than the cheerful beginning and "hallelujah" end.

In the afternoon, as a sort of "fringe" event, two brief works by Anna Sokolow were staged in the YMCA auditorium: a group dance by students of the Jerusalem Rubin Academy Dance Department and a quartet by the Jerusalem Dance Workshop, both having the forceful vividness characteristic of the choreographer. Three exceptionally fine dancers performed solos: Roberta Caplan (U.S.), Ross McKim (UK), Rina Shaham (Israel).

The seminar participants — or as many as this "poll" included — thought that the week-long event was one of the best organized events they had attended. Professor Wan Soon Yook of the dance department of the Ewina Women's University in Seoul said: "I have attended many congresses, conferences, seminars all over the world. This one is the best organized and in human con-



Bat-Dor's David Rapoport and Amanda Blumberg in "The Dreamer."

Biblical ballet

DANCE
 Dora Sowden

tact very warm. If there is another seminar, I would like to bring my group."

Felix Begho, a choreographer from Nigeria, and a research fellow of the Institute of African Studies at the University of Abadan, found the seminar stimulating, but had asked himself, "Why only the Bible?" He was most interested in those lectures that dealt with dance in religion. "I don't think the subject should be limited to the Bible because religious feeling doesn't end with the Bible, and because the emotion of dance is the same as religion. The important fact is not so much the theme as the religious feeling."

Jean Deroc of Switzerland, who came to teach in the Jerusalem Rubin Academy summer courses and stayed on for the seminar, said he was disappointed that more time hadn't been spent on church dance. He has choreographed a dance entitled *David for church performance*, which has already been staged in Switzerland.

William Como, editor-in-chief of *Dances Magazine* in New York, having acted as chairman at one session, commented on the "wrong impression" that some had about the purpose of the seminar. "It was not about sacred dance, though some of the lecturers seemed to think so," he said.

"The theme was the bible — Old and New Testament — as a source of dance material." He was "very excited" about this first visit to Israel. "I swam in the Sea of Galilee," he said. "I'm a romantic sort, and I've fallen in love with Israel." He, too was impressed with "the cross-section of people who came from so many countries."

"IT WAS a perfect idea to have such a seminar in Israel, in Jerusalem," commented Genevieve (Gigi) Oswald, founder-curator of the dance collection of the New York Library in Lincoln Centre. "It's almost frightening, unbelievable to be in the scenes of the Bible. We begin to feel why we are here, what gift has been given us."

Did she think that the religious "gift" was the reason that choreographers had used the Bible so extensively as an inspiration? "No," she said. "I think the reasons are the incredibly dramatic force of the Bible and that no better reservoir could have been designed. It's full of emotion, scenes, characters, perfect for the arts. It's good theatre."

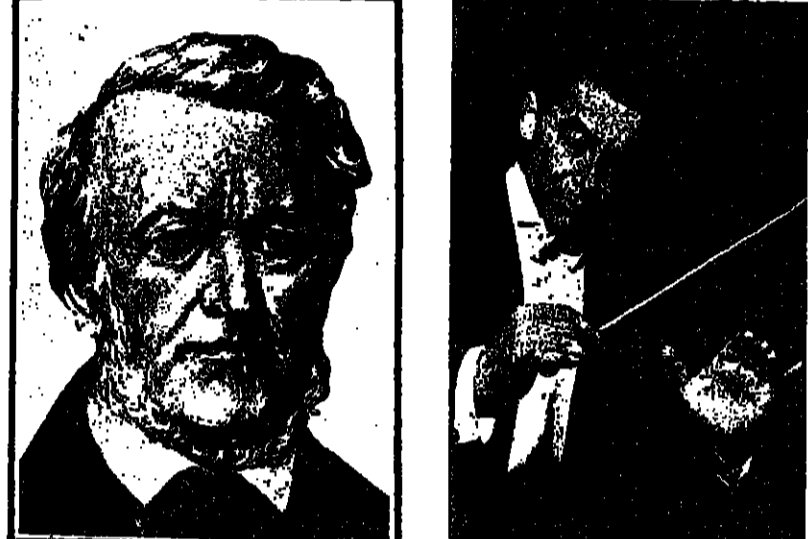
She lectured on Martha Graham's biblical materials and myths. The biblical works of another modern dance great, Jose Limon, were discussed by Dr. Martha Hill, head of the Julliard School Dance Department. Coming to Jerusalem again was a special pleasure for her but also had special significance, she said, which the seminar emphasised. Dr. Hill, whose visit includes a stint of teaching at the Rubin Academy in Jerusalem, said the American Culture Centre would be screening a "marathon" of dance films in the capital.

Another important visitor from New York, Robert Jeffrey, who is co-president of the International Theatre Institute Dance Section, which sponsored the seminar, said, "This particular seminar is most important, because this is a country where so many things are happening. We shall have something to take with us, something for larger scope in our work, better understanding. Here we can find inspiration for all creation, because the Bible is part of the background of our lives, our artistic background and heritage." The land of the Bible, he said, is better in reality than in illustration — and "the remarkable collection of people who have come here proves that it is the ideal place for such a seminar."

Jeffrey said he was also delighted to see the major dance companies of Israel. He has been invited to create a ballet for the Bolshoi in Moscow. Was he thinking of bringing his company here? "Yes, of course," he said — then added with a smile, "We hope."



A scene from a Bayreuth production of Wagner's "Rheingold." (Below left) The composer. (Right) Conductor Herbert von Karajan.



A passion for opera

MUSIC/Martin Bernheimer

OPERA-GOING in Bayreuth, West Germany, is a very serious affair. Most performances begin at four in the afternoon, with hour-long intermissions devoted to the earnest digestion of the Wagnerian mythos as well as the less spiritual nourishment provided in three festival restaurants. Ideally, the Bayreuth pilgrim spends his precious free hours in silent contemplation of the master, his work, his mystique, his navel, his interpreters and his inspired megalomania.

Still, cultural gluttons and iconoclasts can find other local diversions...

Richard Wagner's domestic dream-house, which he called *Wahnfried*, is now a museum. A rather wonderful museum. The powers that be made no effort to retain a semblance of the master's taste in room decoration and furnishing, which is a shame. The Wagner museum could be any exhibition hall anywhere. But the exterior of the villa stands as an enduring if not endearing monument to stern self-dedication and architectural indulgence. The garden, complete with Wagner's unmarked, flower-bedecked tomb and the grave of his faithful dog Russa, invites a pious stroll. And the contents of the museum are undeniably fascinating.

Between *Lohengrin* and Parsifal performances on the hill, the itinerant Wagnerian can listen to recorded concerts in the master's erstwhile living room, view hundreds of model sets that look like quaintly mythological doll houses, examine all manner of Valhalla iconography and even savour a smattering of kitsch curiosa. Staggering.

EVEN OPERA-HOUSES need a night off. On Monday, the venerable Festspielhaus, having finished *Die Walkure* in a blaze of smoke (where there's smoke there may be magic fire), remain dark in anticipation of *Siegfried*. Still, Bayreuth could not remain silent.

Downtown at the gloriously ornate 545-seat Markgräfliches Opernhaus, the Richard Wagner Verband (an august organization of boosters and fanatics) sponsored a recital of Hugo Wolf's *Italienisches Liederbuch*. The intimate miniatures in a Baroque theatre sounded a bit feeble after all that heroic gut-thumping up on the festival hill, but the reduction of scale also offered a sort of cleansing aesthetic relief. As Wolf's poet Paul Heyse said, *auch kleine Dinge koennen uns entzuecken*. Small things also can delight us.

The appreciative soloists were Arleen Auger, formerly of Los Angeles and now a Germanist star with a radiant high soprano and a refined sense of style, and Heinz Zednik, a Viennese charmer currently engaged as Bayreuth's triumphant leg and mime.

MORE EXHIBITS. The Bayreuth Festival, in conjunction with the Bavarian Unified Bank, is offering off-hour pilgrims a thorough retrospective of the creative output of Wolfgang Wagner. In case anyone has

forgotten, is the master's only surviving grandson, the current festival factotum and overseer, sometime stage director and designer. For those inclined toward warmer lyrical climates, there is an exhibit celebrating the bicentennial of La Scala in Milan, transplanted for no apparent reason to the new Bayreuth City Hall.

WHEN THE Bayreuther isn't listening to music he likes to read about it. When he isn't enthralled by a performer on the stage, he follows his stars in the newspapers. Rapturously. The newspapers are cooperative. They stimulate talk in the cafés and the *Bierstuben*, among the waiters and bartenders as well as the guests. This week, Bayreuth is talking about...

Salzburg. In the rival festival city, a few hours away, across the border in Austria, the cult heroes are Herbert von Karajan and Mozart. In that order. The super-maestro has just caused a characteristic stir by staging a sprawling Verona-arena-style *Aida* in the precious land of *Die Zauberflöte*. According to the press, it was something of a disappointment.

"Much pomp about nothing," headlined the Munich *Abendzeitung*. The experimental casting, not too successful, placed a pair of lyrical singers, Mirella Freni and Jose Carreras, in the essentially dramatic central roles.

The worst notices, however, were reserved for Marilyn Horne as Amneris. The *Sueddeutsche Zeitung* complained that she wanted only to produce pleasant, peaceful tones. The *Abendzeitung*, more irate, asked rhetorically if the famous mezzo had any concept of the role. "She left us only an aura of corpulent pallor... in this production bereft of ideas, she served dubiously as the crowning glory." So much for critical politesse.

Conductors. Karajan, according to *Welt am Sonntag*, is withdrawing all his performances from German Television. The ungrateful Germans, it appears, do not habitually offer stereo simulcasts for symphonic or operatic offerings, and the Maestro will not suffer the indignity of low fidelity.

Zubin Mehta, according to *Die Buehne*, is one of three conductors named by the mighty Karajan as potential candidates to become his successor in Berlin and Salzburg. The other quasi-annointed ones: Seiji Ozawa and Claus Tennstedt.

Sergiu Celibidache, the eccentric new conductor of the Munich Philharmonic, has created something of a sensation in an introductory *Abendzeitung* interview more notable for outrage than for discretion. The 67-year-old ex-Rumanian *enfant terrible* volunteered, some provocative opinions of his colleagues: "Hans Knappertsbusch? A very bad musician.... Karl Boehm? Nothing... a dilettante. Karajan?... Like Coca-Cola. Wolfgang Sawallisch? Not a musician, just a long-distance specialist in mezzo-forte. Yoav Tamir? The first time he appears before an orchestra, it already is destructive. The second time, disastrous.

Among the guest conductors scheduled to appear with Celibidache's Munich Orchestra, this year are Boehm and Tamir. Musical Deutschland is holding its breath.

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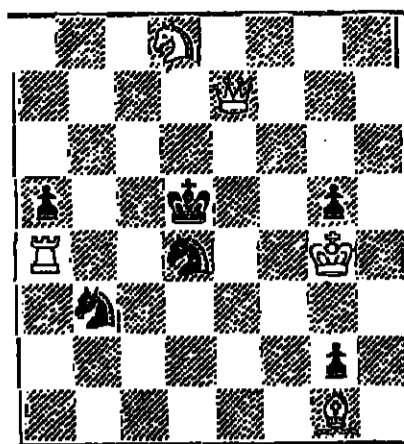
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Problem No. 2925
ANDREAS SCHONHOLZER,
Switzerland
2nd-prize, Hias Ludu, 1969

White mates in two (5+0)
SOLUTIONS. Problem No. 2923 (Bukke). 1. Ka8! Nd3/Bc8 2.f8Q/BN Nb5/N any 3.Qb8/Ne6; Try: 1.f8Q? Bc8!; 1.f8N? Bb3!

ISRAELIS IN LUCERNE
IN THE final round Yehuda Gruenfeld needed only a draw to qualify for the Interzonal, while his rival, Iceland's G. Sigurjonsson, needed a full point to obtain the coveted entry ticket. When a victory is desperately needed, there are players who rise to the occasion. More often the strain proves to be too heavy and the nerves succumb to the pressure. The following game is a case in point.

Stellan Defenc
Y. GRUENFELD vs **JONSSON**
1.e4 e5 2.Nf3 d6 3.d4 c5 4.Nd4 Nf6 5.Nc3 a6 6.Bg5 e6 7.f4 Qc4 8.Bd3 Be7 9.Nf3 Qb6 (just what the theory orders, but in view of what happened in the game, 9... b5 would have been preferable). 10.Qd2 Qb2 11.Rb1 (the theoretical continuation is 11.0-0). 11... Qa3 12.e5 de 13.fe Nd5 14.Rb3 Qa5 15.Be4 Ne7 16.0-0 Nbc6 17.Qf4 h6 18.Ne4 0-0 19.Nf6 Kh8 20.Nh7 Rd8 21.Nhg5 hg 22.Qf7 Ng8 23.Qg6 Rd3 24.Ng3. Black resigns.

FREE DENTAL CARE was offered to Shimon Kagan and Yehuda Gruenfeld by an Israeli dentist living in Switzerland. In his letter Dr. Valdhorm said, *inter alia*: "My warmest congratulations on your great success! The papers are full of stories about you. I am glad not only for you personally, but also for the Israeli flag. What you have done is unbelievable." Shimon Kagan distinguished himself by dealing Robert Hubner, one of the greatest players in the world, his only defeat in the tournament.

S. KAGAN vs **R. HUBNER**
1.e4 e6 2.d4 d5 3.Nd2 de 4.Ne4 Bf6 5.Ng3 Bg6 6.Nf3 Nd7 7.Bc4 Ngf0 8.0-0 e9. Re1 Be7 10.c4 0-0 11.c3 e6 12.a5 Qc7 13.Qe2 Rf8 14.a6 Bf8 15.Bb5 Re8 16.Bg5 Nd5 17.Ne6 Ne5 18.de Qd8 19.Bc1 be 20.Ba6 Rd8 21.h4 h6 22.h5 Bh7 23.Ne4 Qc7 24.f4 Nb6 25.Bd3 c4 26.Bc2 Rd7 27.Qf2 Nd5 28.Kh1 Qb6 29.Qe2 Qd8 30.g3 Rc8 31.Ke2 Rb7 32.Rd1 Re8 33.Rd4 Rb7 34.Ra5 Kh8 35.Ra4 Qe8 36.g4 Nb6 37.Ra6 Rd7 38.Rd7 Qd7 39.g5 hg 40.Ng6 Bf6 41.Be4 Rc5 42.Ra6 Re7 43.Kg3 Kg8 44.Bf6 e5 45.Be3 Re6 46.Bd4 Be7 47.Nf3

THE STORY BEHIND "N.N."
SIMULTANEOUS EXHIBITIONS have produced many fine games, which were recorded for posterity. Usually it is a bright victory of the recorder over an opponent whose sole identification is the un-revealing "N.N." But sometimes the anonymous participant scores a double success: he not only wins a beautiful game but is also remembered for it. Bulgarian master Nikola Minev has, for many years, been collecting such games, and they have been published in the Bulgarian chess monthly *Shahmatnaja Misl*.

The following game is one of these and is unusual in another respect. Here former world champion Emanuel Lasker chose to play black, as he often did. His opponent M. Rojan was a then unknown chess fan, who later became a well-known master and member of Norway's Olympic team. (Rojan's game with M. Czorniak at the 1939 Buenos Aires Olympiad is considered one of the wildest games in modern chess.) The following fine victory over a renowned grandmaster no doubt helped advance the career of the young unknown.

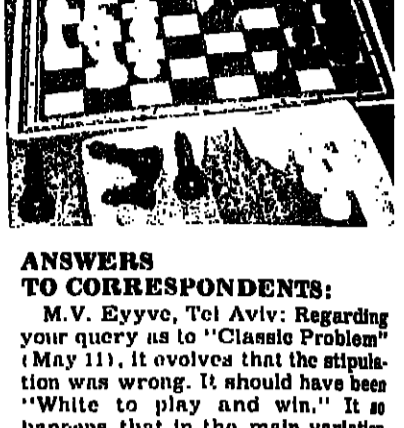
M. ROJAN vs **E. LASKER**
1.e4 e5 2.Nf3 Ne6 3.Bc4 Nf6 4.d4 e5 5.0-0 d6 6.c3! de 7.Qb3 Qd7 8.Ng5 Ne6 9.f4 Nc4 10.Qe4 h6 11.e5! hg 12.gf g1 13.Rd1 Kd8 14.Nc3 g4 15.Nd5 Bg7 16.f6! Qe8 17.Qg4 Qd6 18.Qg7 Qd4 19.Be8 Qh4 20.Bg6! fg 21.Qf6 Kd7 22.Qe7 Kc6

HERE IS another example from the "Anonymous Player" series. It was played in England in 1902, with Harry Nelson Pillsbury facing a "consulting group" on one of the boards.

H. N. PILLSBURY vs **CONSULTING GROUP**
1.e4 e5 2.Nc3 Nf6 3.f4 d5 4.fe Ne4 5.Qf3 f6 6.d3 Nc3 7.be d4 8.Bb2 bc 9.Bc3 Bb4! (fine play by Black. 10.Bb4 will be followed by 10... Qh4 and 11... Qb4). 10.Ne2 Nc6 11.Qg3 0-0 12.Kd2 f4! 13.Qf2 Bc3 14.Kc3 Qe7 15.d4 Qb4 16.Kd3 Bf5x. A beautiful final mating position.

PETROSIAN'S BRILLIANCY
TIGRAN Petrosian is most famous for his solid positional style. The former world champion also possesses a great insight for combination play. Some of his brilliancies, like the following one, have become classics.
White (Koren) — Kg1; Qe3; Rb2; R2; Bf1; Nd4; Pa3, b4, c4, f4, g2, h2, (12). Black (Petrosian) — Kg8; Qd8; Rg4, Rg7; Bd7; Nc6; Pa8, b6, e4, f5, h4, (11).
47... Rg8! 48.hg hg 49.Rfd2 Qh4

50. Be2 Rh7 51.Kf1 Qf4!! White resigns. If 52.Qf4 then 52... Rhix. (Candidates' tournament, 1959.)



ANSWERS TO CORRESPONDENTS:
M.V. Eyyve, Tel Aviv: Regarding your query as to "Classic Problem" (May 11), it evolves that the stipulation was wrong. It should have been "White to play and win." It so happens that in the main variation there is a mate in four. Thanks.
While on the subject of classic problems, here is Lloyd's famous Excelsior:
White — Kh5; Rb5, Re2; Na1, Nh3; Bb2, c2, g3. (8). Black — Kh7; Rb8; Na8; Pa3, b6, b7, e8, f7, h7. (10). Mate in five.
1.b4! Rb5 2.he a2 3.c6 Bf7 4.0b any 5.bax. Lloyd made the problem in 1858 at the Morphy Chess Rooms. It was an impromptu with which to catch Dennis Julien, the problemist. He at once selected the b2 pawn as the most improbable piece to give mate. Lloyd won the bet and... a dinner.

WHAT'S ON

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Kumalat — National Religious Women's Organisation, Tourist Centre, 26 Rehov Ben Maimon. Tel. 02-622468, 620820, 611585.

American Mizrahi Women, Free Morning Tours — 19a Koren Hayesod Street, Jerusalem. Tel. 232758.

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PUDDO
10.8 14.00 A Hard Day's Night
11.8 19.30 Dr. Strangelove
21.30 Healer Street
14.8 16.00 The Lady Vanishes
21.30 O Lucky Man
15.8 16.00 Sallah Shabazi
— Ephraim Kishon
21.30 The Big Sleep
— Howard Hawks
16.8 15.00 Five Easy Pieces
— Bob Fosse
21.30 Mysteries of the Organism
— Dusan Makavejev

ART GUIDE
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Jerusalem Museums
Israel Museum. Opening Exhibition: Valerio Adam, paintings. One-man exhibition of large canvases (1972-1978) by one of Italy's best known contemporary painters. Opening in artist's presence (Goldman-Schwartz Gallery, 101). Coins of the Procurators of Judea. Gift in honour of Miss Marion B. Savin of Plymouth Meeting, Pennsylvania, U.S.A. Turner and the Bible (from 31). Prints and water-colours made by Turner Wing (from 37). Colour, its qualities and uses, by artists and in everyday life. Activity corners for children. New Buildings: Old Environment. Combination of contemporary European architecture with old urban surroundings. Courtesy of Goethe Institute, Tel Aviv, and sponsored by Schiff Hotels, Israel. Selections from the Department of Art Photography, including David Hill, Julia Cameron, Gaspard, Nadar, Gertrud Oescher, Alfred Stieglitz, George Seeley, Man Ray, Brassai, Manuel Alvarez-Bravo, Lucien Clergue and others. Exhibit of the Month: The Smiling God. Bronze statuette of a Canaanite deity, gift of Mr. Leon Pomerance, New York. Two bronze statues, a smiling god and a goddess from the Canaanite pantheon (Dr. Reuben Hecht Collection, Haifa). Statue of an Ibis, enclosing the mummy of the sacred bird. Egypt, 8th century B.C.E., wood and bronze. Presented by Mr. Anwar Sadat, President of Egypt, to Prof. Yigael Yadin, Deputy Prime Minister of Israel, on his recent visit to Egypt. Exhibitions: Arts in Palestine in the 18th Century. Made possible through a grant from the Dan Felts Corporation; From Still Life to Object. Different attitudes to the object, from 17th century Dutch painting to the present day; Yocheved Weinfeld: Forms of Visual Images. One-woman exhibition; Neolithic Figurines from Shear Haglan. Special

Display: Four paintings by Van Dyck, Potter, Jan Brueghel and Janesans Elinga, donated in memory of Madeleine and Joseph Naah. Rockefeller Museum — Exhibit of the Month: "War and Peace" by head of Jesus on a lump of bronze; 23rd century B.C.E. Special Exhibition: Inlaid Arts (Israel Museum collections). Galerie Vision Nouvelle. Khutuzt flayeter, Y.S. Hamilcho. Original prints. Tel. 02-518884, 280031.

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THE TEL AVIV MUSEUM
Tel Aviv Museum, 27 Sderot Shaul Hamelech
Visiting hours: Sun. — Thur. 10 a.m. — 10 p.m.; Fri. 10 a.m. — 2 p.m.; Sat. 7 — 11 p.m. Sat. morning the Museum is open to the public, 10 a.m. — 1 p.m., entrance free.
Helena Rubinstein Library: Sun., Mon., Wed. 10 a.m. — 4 p.m.; Tue., Thur., 10 a.m. — 1 p.m. 4 — 8 p.m. Fri. closed.
Exhibitions — Tel Aviv Museum
Maryann, 1927 — 1977. Retrospective Exhibition
David Hockney — The Blue Guitar
New Acquisitions
Selection of Twentieth Century Paintings, Sculpture and Drawings.
Israel Photography: 1978-79 Acquisitions.
Selection of work by pupils of Museum youth workshops.

Cinema
THE WOODEN GUN
Special screenings of Ilan Moshenson's film. Childhood and adolescence in the Tel Aviv of the fifties. Sunday — Thursday, 11.00 a.m., 4.30 p.m.
Helena Rubinstein Pavilion, 6 Rehov Tarsat
Visiting hours: Sun. — Thur. 9 a.m. — 1 p.m.; 5 — 7 p.m. Fri. 9 a.m. — 1 p.m. Sat. night — closed. From Aug. 11, the Pavilion will be open on Saturdays (entrance free) 10 a.m. — 1 p.m.
"There is something in it after all!"
Exhibition-workshop on Tel Aviv building. During the exhibition: Instruction and creative workshop activity for 5 — 12 years old. Arrange for groups should phone 289780 to arrange the date of their visit. On Saturdays, guided tours, 10.30 a.m. — 12 noon (instead of workshop activity).
Weapons may not be brought into the Museum, and there are no facilities for storing them.

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August 11, 1979 at 7.15 p.m.
ZICHRON YAAKOV — Beit Lillian — Monday, August 13, 1979, at 8.30 p.m.
HERZLIYA — Beit Yad Lebanim — Tuesday, August 14, 1979, at 8.30 p.m.
KIBBUZ AFIKIM — Wednesday, August 15, 1979, at 8.30 p.m.
JERUSALEM — Hebrew University — Wise Auditorium, Givat Ram, Thursday, August 16, 1979, at 8.30 p.m.
KIBBUZ MA'ANAN ZVI — Friday, August 17, 1979, at 8.30 p.m.
TEL AVIV — "Travita" — Ibn Gvirol 30, Saturday, August 18, 1979, at 11.11 a.m.
SAFAD — Wolfson Community Centre — Monday, August 20, 8.30 p.m.
For further details and ticket information, see local announcement.

Tel Aviv Museums
Tel Aviv Museum, Sderot Shaul Hamelech. Exhibitions — Maryann 1927-1977. Retrospective. David Hockney — The Blue Guitar. Eichings 1978/77. New Acquisitions. 20th century painting, sculpture, drawing, Israel Photography. Work by pupils of the Museum workshops. Helena Rubinstein Pavilion — "There is something in it, after all!" — exhibition-workshop on buildings in Tel Aviv.
Visiting hours: Sun. — Thur. 10 a.m. — 10 p.m. Fri. 10 a.m. — 2 p.m. Sat. 7-11 p.m. Sat. morning, 10 a.m. — 1 p.m. FREE. Helena Rubinstein Pavilion: Sun. — Thur. 9 a.m. — 1 p.m.; 4-7 p.m. Fri. 9 a.m. — 1 p.m. Sat. closed.
Beth Hatefutsot. Temporary Exhibitions Gallery: "Image Before My Eyes," photographic display of Jewish life in Poland (1844-1939). In conjunction with exhibition: Still show by well known photographer, Romel Viatnik. "The Life That Disappeared" (Jewish life in Poland 1939-1938). To be shown daily in Bnei Zion auditorium. Presentation hours posted only in main lobby. Slide show narration in English. Special Exhibition: "Jews in Egypt — Spring 78." Photographs by Michal Bar-Am.
Visiting hours: Sun., Mon., Thur., 10 a.m. — 2 p.m.; Tues., Wed., 10 a.m. — 2 p.m.; Fri. closed; Sat. 10 a.m. — 2 p.m. Tickets for Saturday may be purchased during week at Hadran ticket agency, 10 Ibn Gvirol St., Tel Aviv; and at Beth Hatefutsot. Children under 8 not admitted. Organized tours must be pre-arranged. Tel. 03-424141. Beth Hatefutsot is located on the Tel Aviv University campus (gate 2), Klauener St., Hatmat Aviv. Buses: 13, 24, 25, 27, 49, 74, 78, 82.

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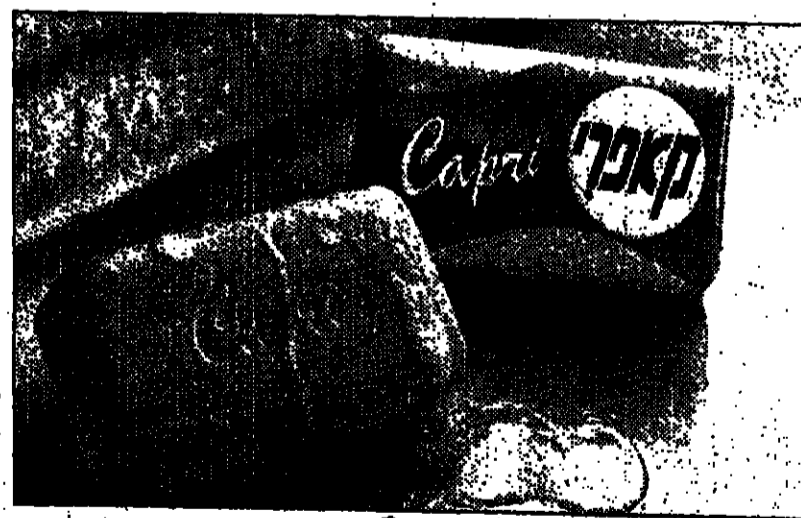
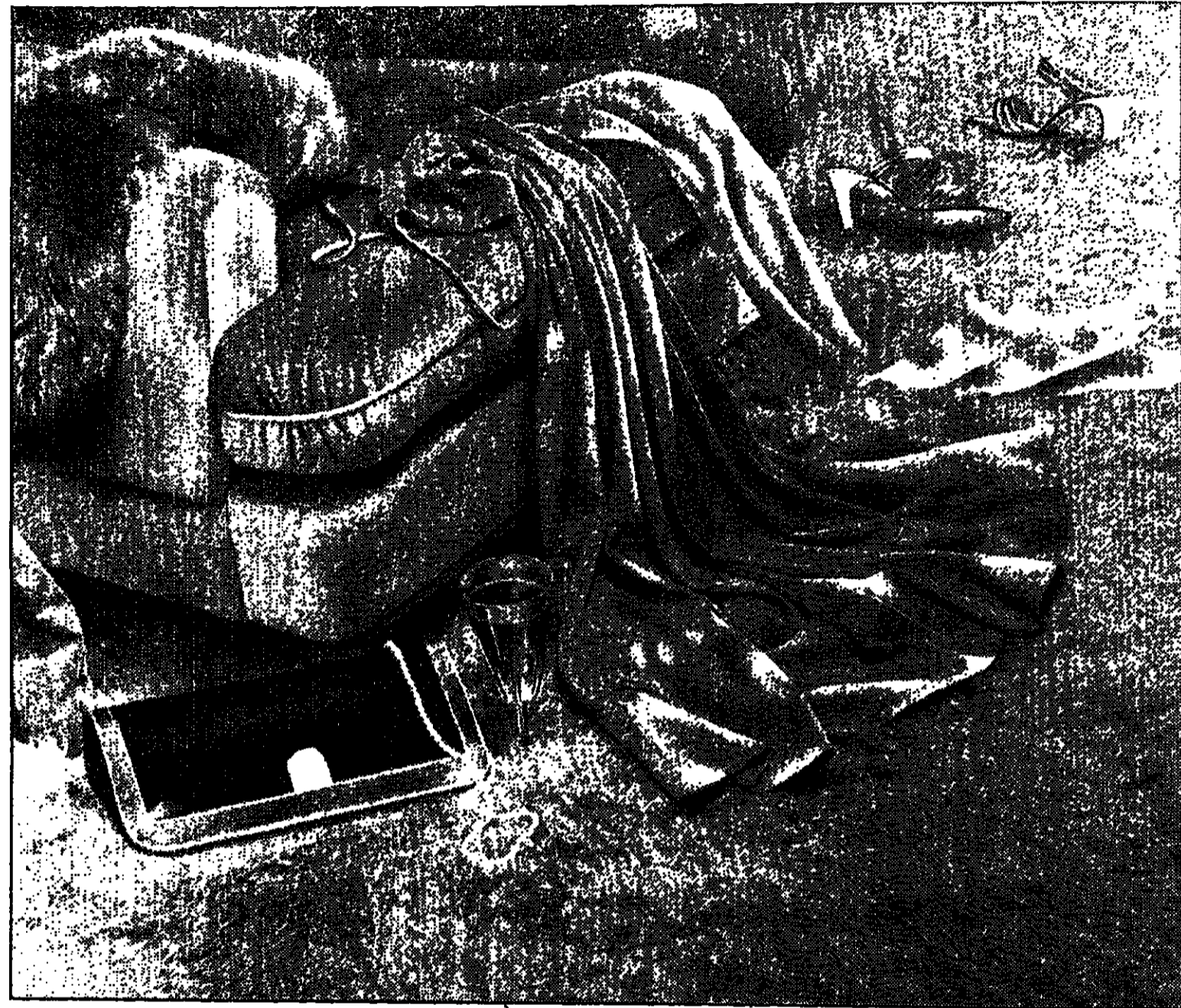
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AN EXHIBITION of photographs opening at the Tzavta Theatre in Tel Aviv next Wednesday (August 14) represents an answer to a problem whose solution began almost a year ago: how to show the public the real face of Kiryat Malachi.

Moshe Katzav, the MK who is chairman of the local council of this development town north of Ashkelon, has long been troubled about the distorted image his town has acquired. Whenever there is any negative news concerning it, he says, from car thefts to juvenile delinquency, the media give it full coverage; but any positive happenings are entirely ignored.

An opportunity to remedy things came when Hilly Govrin, manager of the plastic arts section of Omanut La'am (Art for the People), proposed that this public association organize a photographic workshop in Kiryat Malachi that would produce an exhibition to be taken all over the country.

THE LOCAL authority accepted the idea with enthusiasm, and on September 13 last year a group of 14 photographers - our names suggested by the curator of Tel Aviv Museum's photography department, Micha Bar-Am - arrived in Kiryat Malachi as guests of the town council.

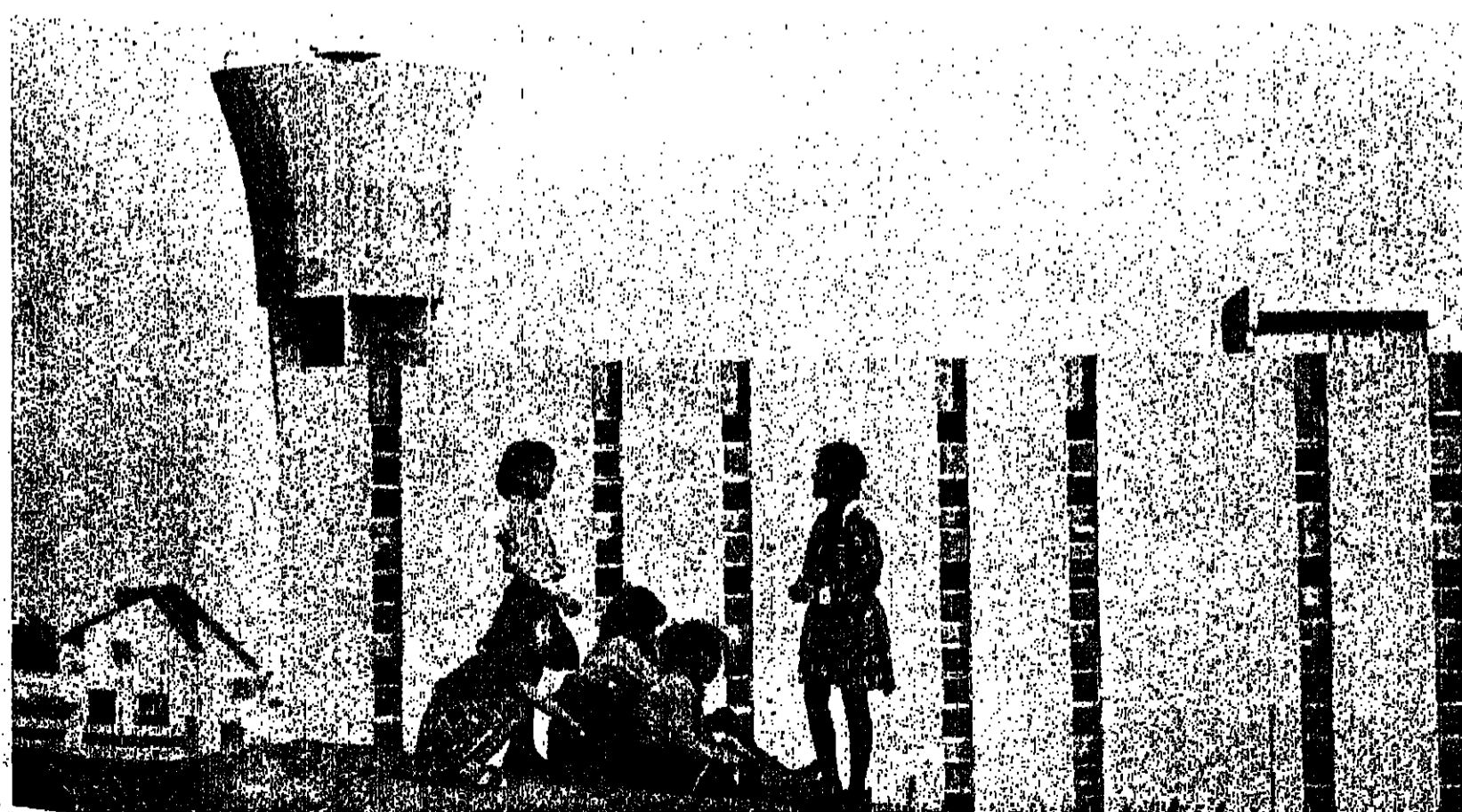
We started our four-day exercise by setting up a show of our previous work - four photos per participant - to introduce ourselves and our project.

The group of which I was privileged to be a member consisted of Beni Hadar, Avraham Hal, Gregory Vinitzki and Yona Zolosec from Tel Aviv; Ariella Shavid from Jaffa; three kibbutzniks - Dov Amital (Gal-On), Zvi Nahor (Gat), and David Perlmutter (Kfar Menahem); Moshe Avni (Givatayim); Simha Lev-Yadin (Herzliya); Yoram Rubin (Kiryat Ono); Zipor Carmi (Kfar Yehezkel); and Boris Zlochewski (Asor).

OUR PHYSICAL and material needs were admirably taken care of by Hilly Govrin and her Omanut La'am associates and Giora Sharir, director of Kiryat Malachi's community centre; but as far as our work was concerned we were absolutely free to pursue whatever line we chose.

Ariella Shavid, for example, thought of devoting herself to subjects connected with women's problems, but decided that time was too limited for this, and concentrated instead on what she does most at home in Jaffa - photographing walls. Yona Zolosec, on the other hand, had no such inhibitions, and went right ahead with some fine and telling portraits of women and situations. Beni Hadar, a photo-journalist, focused on what he regarded as the town's biggest problem, the youth, and set out to document the great gap between the opportunities existing for them and those available to young people in the big cities.

Gregory Vinitzki, a new immigrant from the Soviet Union, was excited both by the brilliant colour, so different from the gray light of his native Leningrad, and by the Georgian folklore subjects that caught his film-director's eye. We were both fascinated by the Habad quarter, where I found admirable material in the modestly dressed women wheeling their perambulators in the late afternoon through traffic-free streets, where children could play unhampered. □



THERE ARE many things wrong with Israel Television, fulminates Aharon Papo, member of the Broadcasting Authority's seven-member Board of Governors. They can all be traced to one basic fault — the *prima donna* complex.

News editor Haim Yavin did not consult with his superiors, not even with the TV chief at the time, Arnon Zuckerman, over the interview with Semadar Haran, in which she explained how she smothered her child, Papo asserts.

Surely material so contentious would justify, in a privately-owned newspaper, an exchange of views with the editor. "But not in Israel's national television service. There, every staff member is a law unto himself."

Finance Minister Simha Ehrlich once personally asked that Yavin refrain from telling the public on the Friday newscast that the price of subsidized goods was due to go up the following day at midnight. The information could have been beamed on the Saturday evening, it would still have been a scoop. Yavin refused to comply," says Papo, "once more without consulting his superiors."

That is how it goes in the Israel Broadcasting Authority (IBA). The place "is made up of feudal baronies. No coordination is tolerated from above. I think the situation spells anarchy. It is the reverse of democratic."

A lawyer and a member of the La'am faction, Papo sits on the Board as representative of the Likud. But he was interested in broadcasting before he joined the Board. He had even prepared a bill to replace the present Broadcasting Act. It was tabled by Eliezer Shostak, now health minister, and defeated in a Labour-dominated Knesset.

The purport of Papo's bill, still waiting for parliamentary time, is that the government should have greater powers of control, as the British government has, he says, over the BBC and ITV. But does that not conflict with the principles of independence and of freedom of speech?

"I do not like these mythological words. What do you mean by 'independence'? Is it the independence of whoever happens to be a salaried employee of the IBA to impose his private opinions on the public?"

"The service belongs to the nation. The nation expresses its desires at election time. The elected delegates of the nation have the right to determine policy in a state-owned monopoly like Israel's TV." That, as he sees it, is true independence, the independence of the electorate as against particular pressure groups.

WHY DID he vote against renewing Zuckerman's management contract? "Not because Zuckerman was inefficient in his job. I believe he performed it well. My objection is that he defended the freedom of his personnel to do as they pleased. He ignored the views of the authorities."

"Men like Mordechai Kirshenbaum (until recently head of Hebrew programming), Yitzhak Rooh (*Almost Midnight* — *News*) and Yaron London (*Aiel Koteret*) exercise a dominating influence over this medium. It is they who politicize it, not the Board of Governors which nowadays, I must regretfully admit, scarcely says a word. These opinionated circles fix the atmosphere in TV, they determine what is *bon ton*, they rule the screen as if they had bought it with their own money."

"Freedom of speech, you say — but for whom? The freedom in TV



Zvi Zinder

Aharon Papo

Dina Goren

Broadcasting voices

DAVID KRIVINE talks to two members of the Broadcasting Authority's board and an expert on mass communications about the current malaise at TV House.

House is my and your slavery. If you or I do not like a certain newspaper, we can always buy another. But we cannot switch to another Israeli TV station. It is ours, yet we are enslaved by it."

According to Papo, Israel TV is infested with left-wing ideology. It presents land problems, Arab problems and settlement problems in the administered areas in a manner covertly hostile to the Israeli cause. "The Jews," he says, "are depicted as the cowboys and the Arabs as the Indians."

Bias is taken so much for granted that its perpetrators are often not fully aware of what they are doing. "Some time ago Israeli soldiers were discovered during an incident to have thrown tear-gas into an Arab classroom. A pupil, interviewed over TV, said he had jumped out of the window and broken his legs."

"But for heaven's sake, the boy was standing on his own two feet. The reporter should at least have asked him where the plaster was, where the crutches were." The TV news staff were so pleased, Papo believes, to expose another example of Israeli "brutality," they never thought of querying it.

It is not only a matter of politics in the narrow sense of the term. The over-all world philosophy of the broadcasters is destructive. "Instead of building up the Zionist vision, they tear it down. Three themes occupy the bulk of TV and radio time," he says. "They are

crime, drugs and prostitution."

Does not the public prefer sensation? "There is a place for that — in the newspapers. I do not want our national broadcasting service to compete with the yellow press."

"*Nikui Rooh* (the controversial satirical programme directed by Kirshenbaum) would have been suitable for performance in a political cabaret. What the people look for on the TV screen is instruction, a bit of inspiration, an understanding of what the country is trying to do."

Aharon Papo, an unashamed nationalist, deplors the cynicism that is so widely prevalent in this country. He attributes it in part to the relentless search for horror stories in the media. They present their gleanings as a mirror reflection of Israeli life, but they are a distortion of the truth.

He would like to see a more positive, Zionist image presented, with the good things as well as the bad, the successes as well as the failures, the spiritual ideals as well as the moral lapses.

DINA GOREN is a scholar in the field of journalism and mass communications. She was once news editor in Israel Radio, and she disagrees with Papo over the newscaster's role.

Any staff member preparing a programme necessarily has opinions of his own, political and other. That is natural in a civilized human being. It is impossible to

depersonalize him, nor would it be desirable. The corrective to individual bias lies in the variety of opinions held.

"Not all in TV house are tainted with the same brush," she insists. "Yair Stern (son of the man who headed the Stern Gang) is on the news staff. Aryeh Naor (secretary of the present cabinet) was once employed by the Authority. When I was taken on," she recalls, "no one asked me what party I belonged to."

"The Board of Governors had the right to terminate Zuckerman's contract when it expired, but I think they were mistaken to do it, because he was good at his job." Originally a Treasury official, he was brought in as deputy-director in charge of administration. He rose to head TV on his merits, she says.

Mordechai Kirshenbaum is unpopular with the authorities because of his headstrong opinions. But that is a virtue as much as a fault. "It should not disqualify him. Use his talents, I say, he is the best producer we have."

It is silly to seek a monotonous uniformity. TV cannot reflect the routine of the daily life of the country; it must focus rather on life's eccentricities, the odd-ball happenings, the events that startle, which means strikes, crimes, political scuffles and sensations. "There is a bias, indeed, but towards whatever is dramatic and exciting, be it on the right or the left side of the political spec-

trum." Neither Papo nor Goren refers to the many programmes which are thoroughly Zionist (e.g., *Morasha*) or thoroughly religious (e.g., Rabbi Avigdor HaCohen's weekly sermon). On the face of it, these features should appease Papo and vindicate Goren, except that they are known to be didactic exercises for a special class of viewers who are predisposed in their favour.

The controversial programmes are those which deal with current events and political issues in a supposedly impartial manner. How should impartiality be achieved? Must comment, as opposed to straight news reporting, be free of any kind of bias, one way or the other?

Goren does not relish the prospect of such a studious neutrality; she prefers the present lively conflict between avowedly partial standpoints. But that requires a fair spread of contrasting opinions. There has not so far been a satirical review from the right, to counter the left-wing propensities of *Nikui Rooh* (so good that it won Kirshenbaum the Israel Prize, but so scandalizing that it gained him the ex-ecration of the patriots).

Goren concedes that the realities of life make things complicated. "Satire is practically always left-wing in inspiration. It's a pity, but there you are. The right wing is conservative, it wants to defend the established order. It does not relish self-criticism."

"The left agitates for change. It has no compunction about mocking the state and its institutions."

The contest is between chauvinists and revolutionaries, the former stiff-lipped, loyal, conventional-minded; the latter critical of the status quo, ironical, prone to behave like a bull in a china shop.

ZVI ZINDER ("Hazy" to his friends) is, like Papo, a member of the IBA's Board, but this time in the Democratic Movement's interest. He, too, voted against the renewal of Zuckerman's contract because, he says, Zuckerman had broken the rules of the game.

Every organization possesses a chain of command. In Israel TV it stops halfway. Those under Zuckerman had no communication with those above him. Zinder illustrates his point. At a meeting of the 31-man General Council (from which the Board of Governors is selected), Prof. Yosef Ben-Shlomo accused individuals of being politically partisan and, during a heated exchange, cast doubt on the veracity of Judy Lutz (then director of information and documentaries). The staff decided to stop cooperating with the Council until an apology was issued.

Israel TV is now at a critical phase in its development. More than IL\$50m. is to be spent on colour television, the acquisition of a second channel, the acquisition of new electronic equipment for the news services. The coming budgetary year will see momentous events, the Eurovision song contest (once more in Jerusalem), the Olympic Games in Moscow.

"The Council's finance committee sat to decide on budgets for this renovation programme. Radio men turned up, TV representatives did not. They were waiting to this day for their apology." It is absurd, infelicitous and a waste of time, she says. "The attitude of the authorities is indifference, bordering on contempt."

The problem is complicated by differences over definitions. Papo thinks that the Board is the sovereign body and as such is the boss for all purposes. Goren's view is that it should determine policy, but it is not part of management, and should not interfere with individual programmes. Its members are distinguished personalities working each in his own field. They meet part-time and get no salary. Their role is to exercise a fatherly supervision, no more.

According to Zinder, the subject at issue is the powers not so much of the Board of Governors as of the director-general, at present Yosef ("Tommy") Lapid. Things were no better under his predecessor, Yitahak Livni. Surely Lapid should be entitled to exercise his responsibilities as chief of the service.

In theory that is correct. In practice members of the staff query the method of his appointment. He was not chosen by a committee of impartial selectors, he was nominated by the cabinet. They argue that the government wanted a hatchet-man, to impose its will on a supposedly independent agency.

Zinder agrees that it would be better if the director-general were appointed by the Board; but that is incidental. What matters is whether Lapid is a responsible-minded manager who handles his duties honourably and in good faith. Zinder is satisfied on this point, and insists that the official should be allowed to do his job.

BUT WHAT is his job? Is he supposed to lay down precisely what each producer and moderator is going to say? Zinder does not go so far. All he requires is that the Broadcasting Law be applied; which states: "The Authority shall ensure that broadcasts give suitable expression to the varied views and opinions existing in the community, and that authentic (*mehemana*) information be transmitted."

Zinder understands this to mean that information should be based on ascertained facts and that reporters should handle their subjects in a responsible manner. "First, as to ascertained facts. Naomi Shemer told a reporter that the reason for her resignation from the General Council was not disagreement over policy. The reporter broadcast that it was. I don't call that 'authentic' information. [In fact she left because she felt there was a conflict of interest with her activities as a broadcaster.]

"Or take the recent report about sex and drugs among schoolchildren in Neve Ya'acov, Jerusalem. A good investigative reporter would not have spread such a tale on the basis of stories spilled into his ear by a couple of schoolgirls. There must be better evidence than that to back conclusions."

SECOND, as to responsible reporting, Zinder cites the blowing-up of an Arab house in Silwad. Rafik Halabi photographed the debris of the house, which is right and proper. He then proceeded to show Arab women dancing and singing Fatah songs. Not a word about why the house was blown up. The report was accurate, but partial.

Lapid would be within his rights in instructing newsmen to present the facts more objectively. "Yaron London interviews a Maronite priest who tells of the bitter feelings held by villagers exiled from Ikrit and Biram. I want the public to hear that. I

don't want the public to hear what Yaron London's opinion is on the subject. The director-general is entitled to require that his moderators keep their political views to themselves."

It is not as if the interviewer has nothing to do. His job requires tremendous talent, and London is brilliant at it. But the moderator's task is to help the person before the camera to get his message across — his own message, not the message of his interrogator. Thus cross-examine him, by all means. Ask him provocative questions, it livens the debate. But don't ask him loaded questions.

Again, we do not understand. What is a "loaded" question? He explains. "Matityahu Drobles [co-head of the Jewish Agency Settlement Department] was asked whether he had got government approval for the new settlement project he had just announced in the administered areas. That is a provocative question and perfectly legitimate."

"But when an Israeli, farming in those areas, was asked what it feels like to sit on land which belongs to the Arabs, he was being exposed to something different. It could properly be called a loaded question."

Does Zinder oppose sensationalism? He does not think this is an issue. News has to be reported. If the police discover a drug ring, the public wants to know about it. But the material beamed is not all negative, by any means. The programmes are reasonably balanced in that respect, he believes.

Are they balanced politically? Papo does not think so, and Zinder agrees that some programmes are slanted. Goren thinks that despite everything, any slanting that exists divides fairly equally between the different approaches, left and right, religious and secular.

WE HELD a snap interrogation among friends and acquaintances. They did not feel that Israel TV is excessively biased. There are slips here and there. Some programmes tend to show the moderate positions more sympathetically than the extremist standpoints. There is nothing wrong with that, they say, even though the extremist standpoints nowadays are mostly right-wing ones.

Is not too much space devoted to the interjections of Meir Pa'li and Uri Avneri? Perhaps — but they are entertaining. The bias shown by TV may be in favour of their eloquence as much as their politics. It must be admitted that the man who attacks, the *ex/ant/terrible*, is more colourful than the man who defends.

Perhaps Papo, a spell-binding court-room lawyer, should devote more time to coaxing the spokesmen of the right to express their opinions more logically and convincingly. The ideologists should be less fanatic, less defiant. They should take popular feelings into account, explain their positions in terms that the populace will understand and can find acceptable.

It is generally agreed that there may be too much posturing inside TV House. The men and women whose names have become household words should not let their fame go to their heads. A little discipline would do no harm — provided it is applied tactfully and with a light hand.

The last thing that the public wants is dictated programmes, full of virtue, empty of character, emulsulated, professorial — and dull. □



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POLLYANNA WHITTIER is undoubtedly the most exasperating heroine in fiction. She drives her Beldingville neighbours potty with her lunatic brand of optimism and, instead of bouncing a half-brick off her noggin, they too eventually come to believe that there is always something to rejoice in.

But even Pollyanna learns to govern her enthusiasm; in Eleanor Porter's 1915 book, *Pollyanna Grows Up*, our heroine comes to realize at long last that "Folks don't like to be preached at."

Now, media people are the diametric opposite of Pollyanna; generally speaking they're a bunch of Cassandras and, moreover, unlike Miss Whittier, they don't seem to grow up — preaching is what comes naturally to them, though their brand of half-fire evangelism promises no salvation. They tend, for various reasons, to see only the black side of things and believe with Addison that "A perfect Tragedy is the noblest Production of human Nature."

Of course, it is always much easier to find a news story in a Man Bites Dog situation and it is incontrovertible that muckraking performs an invaluable function in uncovering skulduggery and focusing attention on wrongs which desperately need righting.

However, many journalists suffer from an occupational disease — they have become unredeemable cynics from constantly rubbing shoulders with the glib opportunists and barefaced hypocrites who hang around the corridors of power — while other media men, I'm sorry to say, abuse their positions to work on behalf of the brilliantly organized minority-dissect industry.

When Ephraim Kishon received an outstanding European honour — he was made a knight of the city of Aachen, his predecessor being Chancellor Schmidt and his successor Foreign Minister Genscher — it was not mentioned on Israel TV, though the ceremony was filmed by their reporter, Michael Karpin. Kishon claims that it was slotted for the weekly news magazine but when the editor saw it, he said: "What? A piece about that nationalistic fanatic? Over my dead body!" The report was replaced by an item showing Matti Caspi rehearsing his new programme.

QUIDA, THE PROFILIC Victorian writer of torrid romances such as *Under Two Flags*, once grow tired of the critics comparing her vapourings to the social realism of Zola's novels.

"Why is a potato more real than a Passion Flower?" she asked, petulantly.

She may have had a point there. On several occasions I've done a stint as a TV reviewer, watching the box for weeks at a time, and I can safely report on a total absence of passion flowers and a surfeit of potatoes — enough for a Ballyhunion banquet.

To judge from *Mabat* and the current affairs shows, this country is an overflowing cesspool populated exclusively by rogues and rascals of various stripes. Yet, if I rely on the evidence of my senses as I travel around, most of the country actually looks like Korea Kayemeth propaganda. Moreover, there are over 300 voluntary organizations active here, with tens of thousands of people eagerly beavering away, giving untiringly of their time and money.

If you want harder evidence, I can give it to you from that most cynical of sources, the Police. The

Lost and Found Department is in Jerusalem's Russian Compound. Some time ago I enquired there how many really valuable items are handed in every day — large sums of money, jewellery and the like. It averaged about 50.

"So there are some honest people around?" I commented.

"Sure," the cop answered with passionate sincerity. "There are lots of them in Jerusalem."

In short, television holds up a distorting mirror to life, as if the media men were determined to reverse the sentiments of that hit of the Forties:

You've got to accentuate the positive,
Eliminate the negative,
Latch on to the affirmative,
Don't mess with Mister In-Between...

The cumulative effect of this constant distortion of the way things really are is, I believe, demoralizing. Perhaps we should follow the example of Iceland, which closes down its TV for the whole of July every year.

"It's absolutely marvellous," Ragnheiður Stefánsdóttir, a 21-year-old secretary, told the press recently. "It's nice to rest your eyes for a month." A staggering 85 per cent of her countrymen agree with her. Just to get into practice, so to speak, the network closes down every Thursday as well throughout the year.

IN WARTIME Britain, the media were manipulated, just as reprehensibly, in the opposite direction. *Gloomy Sunday* originally Hungarian) was banned by the BBC as being too depressing. Frequently the only way to listen to the Banned was if you had a gramophone. They refused to broadcast *Strange Fruit* for fear of offending good ol' buddies from the Deep South who might just possibly have swapped the Klan robes for GI olive-drab.

Deep in the Heart of Texas was also nixed, for the BBC believed production might suffer as workers dropped tools to join in the hand-clapping rhythm of the chorus. Another casualty was a Bing Crosby oldie.

In a year or two or three, Maybe we will be Too old... The Corporation's advisers considered its suggestion that physical love might wane was uncomfortable close to the bone for couples parted by a seemingly endless war.

The BBC had some sort of excuse for this interference — the morale of the Home Front was of unparalleled importance during the dark years after Dunkirk — but today this sort of falsification has become part and parcel of TV, especially the commercial networks, without any overriding justification.

Every attempt is made to avoid the controversial or the thought-provoking type of programme; American TV in particular has always suffered from what is known in the trade as "the Blondie syndrome." This succinctly describes the sort of plot where the worst thing that can happen to a denizen of planet Earth in the 20th century can be summed up in the *eri de coeur*, "Oh, dear, the boss is coming to dinner and I've burned the roast!"

These network serials are so full of corn that they deserve to be called cereals: their literary values are geared to the sort of viewers who only rarely buy a book — and then colour it in.

The commercial breaks themselves are another area of remorseless falsification. Making a cheap pitch for the teenage



Eliminate the negative

dollar, they hold these truths (the *Louisville Courier-Journal* once reported *Wright*) to be self-evident:

"Boys switch hair grease and girls are glad. Men don't have dandruff. Boys douse themselves with shaving lotion and wait to beat off the women. Older men are happy to find something that drains all eight sinuses... Girls have yards of blonde hair full of body and the boys nuzzle it. Wives have gray hair and their husbands won't take them dancing. Teenagers wear sneakers and sandals. Adults wear support hose. Teenagers rub each other with suntan oil. Adults rub each other with liment... Young people romp through fields and sniff flowers. Adults get hay fever and sneeze..."

"It isn't fair."

FACTUAL TELEVISION is more subtly — and thus more dangerously — falsified.

TV news is really a kind of fragmented, arbitrary, pictorial shorthand version of the day's events which viewers tend to confuse with the whole truth. The camera, moreover, is never neutral and very often what appears on the screen is only happening in the first place because the TV crews made it happen, even if it is only a couple of statesmen "greeting" each other all over again for the benefit of the cameras.

The large crowd gaping off-camera at the proceedings is invisible to the viewers, as are the director, cameramen, technicians and assorted *nachschleppers*. What is seen is frequently the result of cheating for, in their endless quest for spontaneity and "naturalness" under extremely unnatural conditions, the TV boys are masters of the carefully rehearsed event. The slickness of the planned deceives the eye.

The staid *Sunday Telegraph* magazine collected an out-

WITH PREJUDICE Alex Berlyne

Sometimes things are much worse. A CBS-TV crew that was covering the Indian front during the 1965 war with Pakistan came under heavy artillery fire just as their reporter, Ed Behr, was going into his "As I stand on the banks of the Tawi River" introduction. Behr discovered two weeks later in Rawalpindi that the fire was not being organized by another CBS crew on the Pakistani side who, requiring something to film, had charmed the local Pakistani artillery commander into having a go.

"For the record, I should admit our side was just as guilty," said Behr. "We too stopped by the Indian artillery positions, and asked them to loose off a few rounds."

THE SUCCESS of the April Fool spoofs which media-men are fond of perpetrating should warn us how much power to mould public opinion they control.

This spring, Israel Radio managed to convince the country that *Hallelujah* was to replace *Hatikva* as the national anthem. London's Capital Radio told listeners that Operation Parallax would bring Britain back into line with the rest of the world by removing 48 hours said to have been gained by continually switching the clocks back and forth since the war. This was to be done by "cancelling" Thursday, April 5, and Thursday, April 12. "Many of us have appointments fixed," complained the announcer, John Irving. "...lunch appointments, hair appointments, all of which will now have to be cancelled or postponed. There may even be a loss of pay for some of you."

rageous report "disclosing" the existence of a wartime barrage-balloon unit which was still on active service in Durness in the north of Scotland. Originally stationed outside Glasgow, the paper explained, it had mistakenly gone to Durness instead of Dungeness in 1944, when all British balloon units were ordered to the Home Counties to repel the V-flying bombs, and had remained there ever since.

Even the *Observer's* ultra-respectable business supplement got into the act with a whole-page "scoop" about Sir Freddie Laker, the pioneer of cheap air travel. He had made available to readers of the *Observer* "the travel opportunity of a lifetime" — a laser projectile scheme which could miniaturize people and beam them round the world in only a few minutes.

All the April Fool gags resulted in a deluge of phone calls, while the *Observer* was swamped with applications from people who were prepared to be shrunk to a few ounces in weight and laser-beamed round the world in only a few minutes.

This should give you some idea of the power of the media. William Randolph Hearst proved it conclusively 80 years ago. When Frederic Remington, the artist, complained to him that he was unable to carry out his assignment as everything was peacetime in Havana, Hearst wired him: "You furnish the pictures and I furnish the war."

Even more absurdly, in 1938 the Wittelsbach dynasty, which had ruled Bavaria for a thousand years, was toppled by a left-journalist — Kurt Eisner, the critic of the *Munchner Post*. The Lardner's gags 20 years later may have inspired one of the theatre critic on Broadway. When World War II broke out, his editor wanted to send him to cover it.

can't do that," protested. "Suppose he..."

BROADCASTING in particular has always had an odd effect on people — perhaps because the whole thing is clearly impossible. In 1920 Lauritz Melchior, the greatest Wagnerian tenor of his generation, broadcast from Station 2LO, the forerunner of the BBC, and caused the engineers a great deal of trouble by insisting that the louder he sang, the more people would hear him. The microphones had to be carried out into the corridor with the studio door left ajar in order to cope with the volume.

Even the scriptwriters had trouble coming to terms with radio; in an early *Lone Ranger* show, American audiences once heard the deathless line: "Listen! I hear a white horse coming!"

The medium did open up the imagination, however, as is touchingly evidenced in a now legendary letter written by a child in the Twenties. "I like the wireless better than the theatre," she wrote, "because the scenery is better."

The same ingenuousness in an adult, on the other hand, can be mirth-provoking. NBC-TV's John Chancellor was once reporting on an outbreak of UFO sightings. A woman on the show swore that she'd witnessed several and was asked how she could be sure that they were Unidentified Flying Objects.

"Why," she said, "they had the letters UFO on the side."

HAVING DONE my best to warn you against the activities of the commissars (whether of the Left or the Right) and how they employ their favourite weapons, the *suggestio falsi* and the *suppressio veri*, in order to distort, manipulate and falsify the media, it suddenly occurs to me that you are probably reading this while trying to relax after a hard week at the office.

If I've not yet succeeded in rendering you *hors de combat* by inducing apoplexy, heartburn or palpitations, I'd like to make amends by discussing some of the more enjoyable categories of misrepresentation in the media, the divinely-inspired bloopers, goofs and boops which provide us with much-needed relief and, moreover, serve as timely reminders that the media manipulators are only human after all.

WE HAD LONG been inured to visual bloopers in the movies. For example, rubber tyre tracks appear, large as life, among the hoofprints in one of the chase sequences of *Stagecoach*, while in *Angels One-Five*, car butts are entranced to see *Battle of Britain* pilot John Gregson get a lift in an RAF lorry with a 1988 number-plate. Another supposed World War II scene in *Triple Cross* has a character reading a newspaper whose headline, about the rising costs of Concorde, is clearly visible.

The advent of television, however, enabled the pictorial howler to achieve the status of an art form. Did you notice, for example, that the soda syphons in *The Forsyte Saga* had plastic tops? Do you remember the occasion in *Hawaii 5-0* where a character called Jessup, who was shot in the left shoulder, ended up clutching a bloody right arm? How about the *Starsky and Hutch* episode where Starsky tossed his gun away only to have it back in his hand in the next shot?

These goofs crop up so frequently that the *Latina*, Florida, *National Enquirer* offers weekly cash prizes for spotting them and has already dished out over 50,000 T-shirts that say "I'm a *National Enquirer* TV Blooper Spotter" to the runners-up. Some of the more eagle-eyed readers recently claimed prizes for noticing a goof on M*A*S*H, a show set in the Korean war, which had an army nurse reading *Jaws*, a book published in the 'Seventies.

Most TV bloopers, however, are much more prosaic. The most frequent mishap is to have the wrong picture projected behind the anchorman. Three years ago, for example, Peter Woods was reading a news item on the BBC about the Cambridge rapist. Unfortunately, he'd skipped an item and the picture was of Lady Falkender. Herb Rau, the Miami Channel 6 newscaster, easily topped this when he read an announcement about one of the FBI's most-wanted criminals and the technician flashed a picture of the Pope on the screen.

Last month, Kenneth Kendall, a BBC newsreader, was reading the early evening bulletin when... oops... a crown on one of his front teeth fell out. He kept a thump upper lip from that to fifth and ploughed on with the newsworld regard.

Kermit Schafer, who has been compiling books, tapes and films of bloopers for 26 years, has uncountable horrors to relate. Steve Allen was once called upon to demonstrate the virtues of non-breakable plastic chairs on the *Tonight* show. At the manufacturer's request he whacked it with a hammer and promptly poked a hole right through it. Pandemonium broke out, while Steve explained that the hammer, at least, was unbreakable.

Dinah Shore once rehearsed a song seated on a bench together with Bob Cummings and Gale Storm, says Schafer. On the actual telecast, a different bench was used and, unlike the rehearsal one, it had no back. When the trio leaned back they simply disappeared.

Schafer's prize-winning blooper, however, concerns a coat-to-coast Emmy Award ceremony presided over by Art Linkletter. Just after he was introduced, the master-switch exploded and plunged the hall into darkness. Stagehands blundering about in the dark knocked the whole set down, some of it falling into the orchestra and knocking out the strings section.

When the lights came on again and order was gradually restored, Linkletter looked over the wreckage and told the audience, "For an encore, ladies and gentlemen, we will now set fire to Lucille Ball."

SOME OF THE best examples of inadvertent falsification on TV are still the magnificent verbal bloopers like the ones that plagued radio in the early days. The BBC's Stuart Hibberd became an involuntary pioneer of the genre when he announced a performance of three madrigals in 1928. They were, respectively, *In-Going to my Naked Bed*, *Fair Phyllis I Saw*, *To Shorten Winter's Sadness*.

Announcer Gerald Sinatra was once heard to observe, "Holland are now leading one-all," while Tony Lewis, on BBC-2, produced a classic some time ago: "And umpire Dickie Bird," he cried, "is gestating wildly as usual." Wilder still was Dorlan William's blather during 1977's Royal International Horse Show: "Yes, yes. He's going to jump the wall, he's going to jump it!" he cried, excitedly. "No, he's not. I didn't think he would."

The late Ed Sullivan was in a class by himself. "He was so honestly ill-at-ease," said *The New York Times*, "the viewers came to be affectionately sorry for him." They had reason to be. Introducing a studio visitor, Sullivan once blooped, "Sitting out in our audience is talented Dolores Gray, currently starring on Broadway." Even a public service message became suddenly memorable when he put in a word about tuberculosis, "Help stamp out TV!"

Outstanding examples of bad taste could be screened without a word being spoken when CBS really tried. Mike Wallace and Morley Staffer once did a special *60 Minutes* programme paying tribute to Judy Garland. A great deal of time was spent dealing with her drug habits and then the network immediately followed up the programme with a commercial for Nyctol sleeping tablets.

Another unfortunate juxtaposition that deserves mention was the announcement that Ann Sheridan would feature in that evening's *Million Dollar Movie*: "Stay tuned as Phillipa Milk of Magnesia brings you *Woman on the Run*!"

This was sheer incompetence or insensitivity at best, but occasionally one can detect a deliberate "blooper," illicit editorializing going over the airwaves. Bill Burns, on Pittsburgh's Channel 2, once told viewers, "Hirohito will fly from Washington to New York and the weatherman says there will be a nip in the air tonight."

FASCINATED as I am by words, their subtleties and their changing usage, my own favourite bloopers include the American TV commercial for a bank which offers exorbitant interest rates to those who deposit their capital for at least six months. According to *The Guardian's* Barry Norman, the woman announcer warns, "However, there will be a penalty for premature withdrawal."

Fabian Acker, who used to teach at the Acre Nautical College, recently wrote to *The Guardian* to elucidate a point that had cropped up in an article on the merits of propellers versus paddle wheels. Referring to a paper published in *The Transactions of the Institute of Naval Architects* (1870), Acker resurrected what is possibly the best-ever retroactive blooper.

"So little was known as to the actual merits of his method of propulsion at that time," the report said, in discussing a proposal to equip Victoria's yacht, *Fairy*, with an Archimedean screw propeller, "that Mr. Ditchburn's proposal to screw Her Majesty from Whitehall to Woolwich (as one of their Lordships remarked) was very like High Treason..."

Verbal intellects abound, for some reason, in sportscasts, and Howard Cosell ("The Giants are

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TEL AVIV, Habimah,
Aug. 18, 19, 20, 8.30 p.m.
A few tickets left

GALA Sat.
Aug. 18, 8.30 p.m.
Opening remarks
Marika Graham
Division of Angels,
Fonotek,
Ovi and the Pussycat

In response to public
demand — matinee
Habimah, Aug. 19, 20,
3.30 p.m.

Hails, Municipal Theatre
Tue., Aug. 21, 8.30 p.m.
A few tickets left

Jerusalem Theatre
Wed., Aug. 22, 8.30 p.m.
Opening remarks
Marika Graham
Division of Angels
O' Tnu Deena
Who Art About to Sing
Epitaphs

Thursday, Aug. 23, 8.30 p.m.
Faravall performance in
Israel
Seraphic Dialogue, Grand
into the Maze, Ovi and
the Pussycat Division
of Angels

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Carmel, Tel. 84777; Jerusalem — Carls-On, 8 Rehov
Sharnel, Tel. 234624, and at the ticket agencies.

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Sun., Aug. 12, Tue., Aug. 14
Aylet Haahar, Tue., Aug. 13

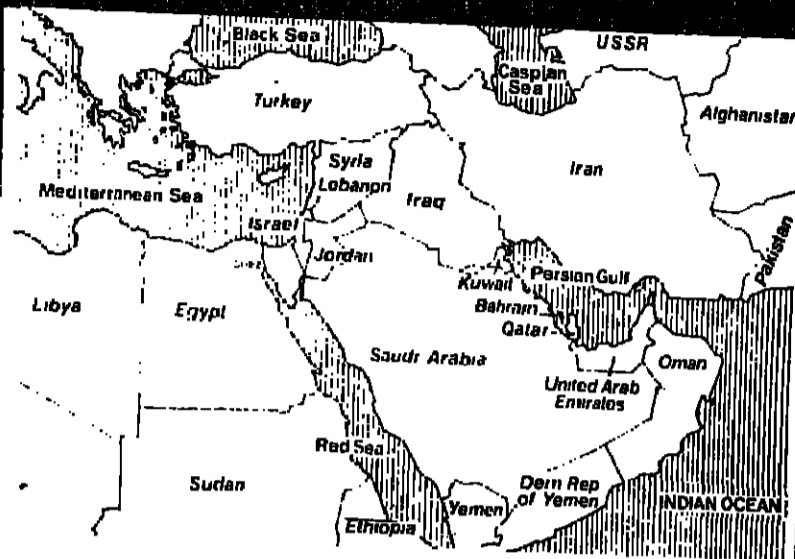
A SIMPLE STORY
Wed., Aug. 15, Thur., Aug. 16
Kiryat Shmona, Mon., Aug. 13

Beer-Sheva
Municipal Theatre
THE SUBJECT WAS ROSES
Tomorrow, Aug. 11, Sun., Aug. 12
Mon., Aug. 13, Tue., Aug. 14

DEAR LIAR
Mon., Aug. 30, Series 27
Tue., Aug. 31, Series 28

THE INDIAN IN
THE BRONX
Thur., Aug. 23, Series 40
Sat., Aug. 25, Series 45

"The PLO is not the group to deal with in solving the Palestinian problem. The PLO is an alliance of guerrilla organizations not a government in exile. The PLO is unrepresentative of the Palestinian problem. The PLO should not participate as an equal partner in any resumed Geneva peace conference because the PLO's stated aims are diametrically opposed to any peace which envisions the continued existence of Israel." (Reply by Jimmy Carter to a question by The Jewish Telegraphic Agency, Oct. 18, 1976).



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Maryan: painting, acrylic on canvas (Tel Aviv Museum).

In search of truth

Gil Goldfine

MARYAN SHIMSHON MARYAN was born Pinhas Burstein in Galicia, Poland, on January 1, 1927. He died in his studio apartment in the Chelsea Hotel in New York City on June 15, 1977. Most of Maryan's life was filled with horror, disappointment and loneliness, to which he gave visual expression on canvas and paper. Maryan spent his youth, from 1938 to 1944, in Auschwitz and other concentration camps where he saw the Nazis murder his family and where he himself lost one of his legs. His adult life, a trek that took him to Jerusalem, Paris and New York, was devoted to dramatizing his agonies in the form of exceptionally vivid pictures that completely neutralize the humane qualities of dignity and nobility.

On the second anniversary of his death, the Tel Aviv Museum and the Haifa University Art Gallery have cooperated in assembling a comprehensive exhibition of 126 of his paintings and drawings in "homage to Maryan and to familiarize the Israeli public with the work of an important artist whose life was stamped by the traumatic events of the Holocaust."

After viewing this relentless, personal indictment of civilization, one asks why Maryan was not honoured in Israel during his lifetime.

Seeing Maryan's work sporadically during the past 18 years both in Israel and in New

York gave me only a limited view of his basic content, intentions and painterly execution. The current showing at the Tel Aviv Museum forces one to come to grips with Maryan's paintings, flung, as it were, at the viewers' sensitivities. The exhibition is accompanied by an excellent, well-illustrated catalogue with an exceptional essay by Prof. Avram Kampf of Haifa University, comments by Natan Zach and the record of a conversation Maryan held with Joseph Mundy.

Maryan's art is a denunciation against humanity. But as Kampf astutely points out, "Maryan's paintings do not differentiate between the foolish and the wise, guilt and innocence, the prison and the prisoner, or between the victim and the executioner. The hunter and the hunted are one. He does not denounce evil, nor does he plead the case of the weak. He is not concerned with order, morality, guilt or victimization. Such differentiations assume an advanced state of civilization, a measure of predictability, and a semblance of social order, however unjust."

"But to Maryan there is no order, no evolution, no history. There is only the absolute subjectivity of his experience, the intensity of his feelings..."

LEGER, GOYA and Soutine figure prominently in Maryan's development and Kampf indicates that the "heavily contoured, pointed and spiked forms, mysterious signs, anxiously scribbled and knotted scratches, marks and smudges, and random impulsive splashes hurled at the canvas, sting our visual sense and directly assault our nerve endings... Many of those paintings aim to strip from man and woman their veneer of culture and present them as shamofaced, spilling and vomiting posturing freaks."

Kampf describes Maryan's last works as a synthesis of "the visceral expressionistic aspect of Soutine with the brushwork of the gestural paintings of the American Abstract Expressionists and the solid architectural effects and strong contours of Léger and Pop art."

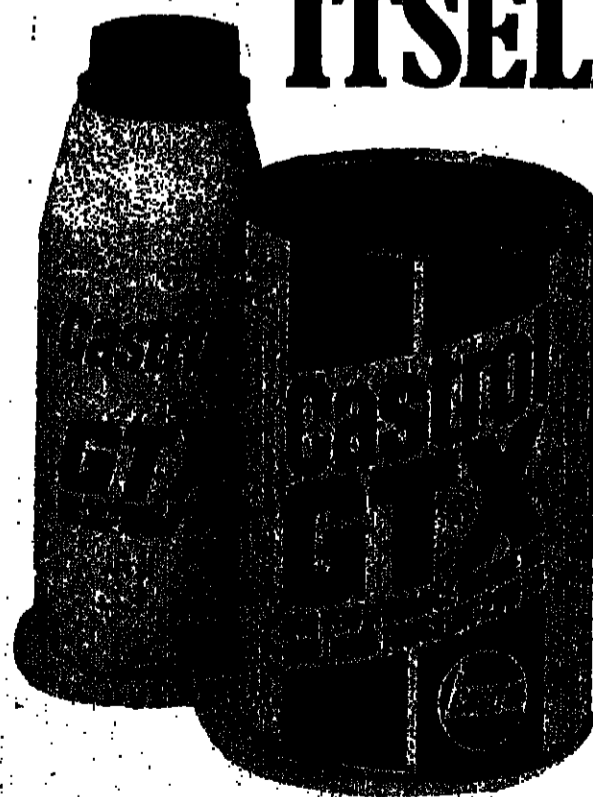
He concludes that Maryan "continued to paint the world around him without the slightest self-deception. If he found the world to be violent, absurd, grotesque and horrific he cannot be blamed for it. As a mature painter, he did not paint the world of concentration camps. He did not want to be known as the painter of the Holocaust. He looked deeply and radically at reality and expressed an authentic, existentialist view of life. Maryan saw himself as the painter of truth." (Tel Aviv Museum, King Saul Blvd., through September.) □



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THE LOVELY quarter of Yemin Moshe in Jerusalem, which has risen from the rubble in a virtual sium-to-plum metamorphosis, is the setting for a children's story by one of its resident writers, Uri Orlev, entitled *Siamina* (סימנינה) (Tel Aviv, Am Oved, Etchings by Dudu Gerstein, 31 pp.). Seeing that kids from kindergarten age up are carried there by the busload — I counted five buses in an hour one morning recently — the place ought to be familiar to most young Israelis by now, which will endear *Siamina* to them all the more.

Siamina is a tame Tel-Avivian kitten straying, through circumstances beyond her control, among the alley cats of Yemin Moshe, a fairly prosperous tribe. They eat what people conveniently deposit in the dustbins, warm themselves by the floodlights illuminating Mt. Zion on the opposite slope, and spend their nights in the shelter of Montefiore's windmill — except for Kooter, who sleeps on the cushioned seat of old Moses' carriage, like the top cat he is.

Action is provided by a shaggy dog who escapes from the animal shelter down in the wadi, to join up with *Siamina* in a mutual protection society, sort of. For the 6-8 age group.

TWO "growing-up" experiences happen to one around the age of six: one goes to school, and loses one's first milk-tooth. The two are combined with yet a third — that of graduating to an older brother's bicycle — in *Nafia Li Shen* (נפיה לי ששן) by Hanna Horn (חנה חורן), Tel Aviv, Yeshod, Illustrated by Bracha Feldman, 24 pp.).

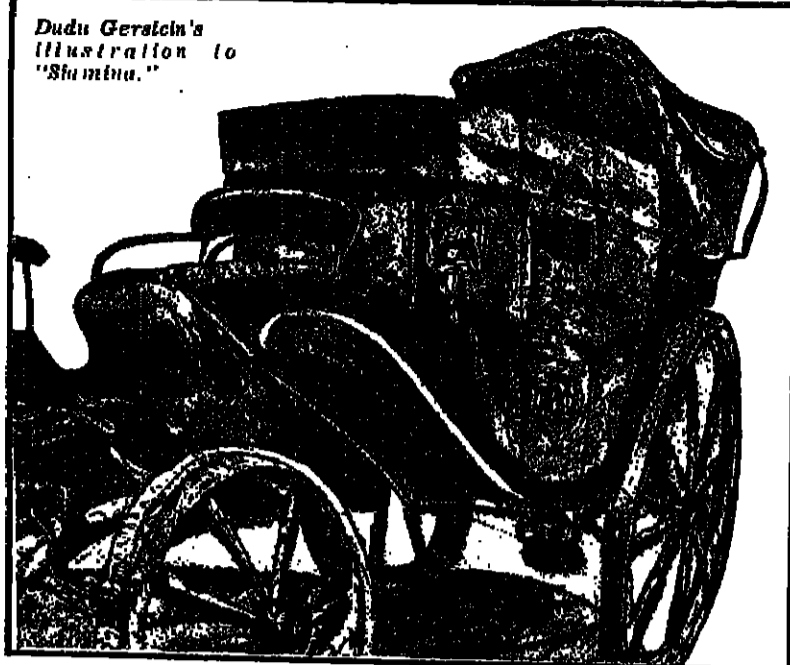
The theme, then, is growth and learning and development, but Horn isn't the sort of writer to state as much: there's none of that soppy my-oh-my, you're-a-big-boy-now stuff in this book. Rather, there is suspense: When will the wobbly tooth come out? Why does Grandma tell Eran to put it under his pillow at night? And what's in the parcel he finds there next morning?

The pictures are as simple as the story, and at the same time faithful illustrations of the theme, e.g. big brother Uri's knees sticking way out over the bicycle's handlebars, while little Eran barely reaches the pedals with his toes.

With its large, clear print, this is warmly recommended for first-graders ripe for the proud experience of reading their first book all by themselves.

IF YOU mention the '80s of the last century to an Israeli

Children's books



Miriam Arad

schoolchild, he'll come up with the Btium like a well-programmed computer. Prompt him a bit, and he may add Mikve Yisrael. The scene here, though, was rather more colourful than that, what with devout Templars coming to the holy land to await the end of the world *in situ*; missionaries looking for lost souls and monks worrying about their own; Orientalists and archaeologists; minor diplomats and major horse-traders, not to mention the occasional Abyssinian princess or Russian nobleman. This last is the hero of Nurit Zarihi's *Zichronot Min Hasharvul* (זיכרונות מן השארבול), Memoirs up a Sleeve, (Tel Aviv, Am Oved, Drawings by Avner Katz, 108 pp.). And just to give this unfamiliar aspect of the Great Pioneer Age another twist, the scene is presented from a mouse's eye-view.

Josefina, who makes the journey to Palestine in the Russian baron's muff, is a grave and thoughtful lady mouse, a bit of a snob, who considers that the baron's nobility does oblige her too. Writing her memoirs, she feels a heavy responsibility towards historical truth, which sometimes gets her into a tight corner: "... you want to persuade the Beduin to stay out of Egyptian affairs. Who are the Egyptians and the Beduin? I've never seen any and can only guess. Historians are always obliged to guess things, otherwise they could

only write about the things they know from home. I don't know the Beduin and the Egyptians from home, and in order to give a faithful picture of what's happening here, I'll have to do some guessing, even if it's at the expense of accuracy. That's what they call politics."

Two New Disney productions on the market are: *Peter Pan* (פטר פאן) (Tel Aviv, Yehoshua Ornstein, Translated by Shulamit Lapid, 26 pp.); and *Pooh Hadov Vebanamer Hakafkan* (פוח האדוב ובעבנאמר חאקאפאן) (Tel Aviv, Ornstein, 28 pp.), which is nothing but the chapter "In which Tigger is Unhounded" from *The House at Pooh Corner*. No credit is given to either Barrie or Milne, which may be just as well.

Physical presence

RETZIFUT HAYISHUV HAYEHUDI BE'ERETZ YISRAEL (The Continuity of Jewish Settlement in the Land of Israel) by Dan Bahat, Binyamin Ze'ev Kedar and Ze'ev Vilnay, Tel Aviv, Defence Ministry Publishing House, 125 pp. Price not listed.

Moshe Kohn

since the Destruction and the Jewish people's unflagging spiritual-political link to the land. To be sure, during those 20 centuries till the re-establishment of Jewish statehood in 1948 this link was ruled by a succession of

by Yoram Tahariev *My Aunt of Street of the Prophets* (Tel Aviv, Am Oved, 23 pp.). So is the text. I don't think much of "educational" books, but this craven submission to children's destructive instincts is anti-educational, which is worse. It's a story of kids creating havoc — tearing up books, smashing records, cutting mummy's dresses to pieces — and mummy, who "loves children," loving them anyhow. Bright kids may draw the moral that if their mummy gets mad at them for wrecking the house, it must mean she *doesn't* love children.

NITZA NAFTALI and Nehama Nir-Yaniv compiled *Milon Tsar'ir* (מילון צריר) A Junior Dictionary, (Tel Aviv, Am Oved, Illustrated by Sara Barkal, 124 pp.), a good Hebrew dictionary for children of six and up, which they can use by themselves. It's selective, of course omitting technical terms, very difficult words, and all foreign ones (meaning there's no *autobus* or *telephone* here, which may be taking purism a bit far). I'd recommend it especially for kids whose parents' Hebrew isn't solid enough yet to answer questions like: What is *Hateem*? (It's a robber.)

MORE PLEASURABLE instruction is provided by Ezer Ma? (עזר מא?) by Russell Hoban and Sylvia Selig Ten What? (Tel Aviv, Am Oved, 21 pp.), described as "a mystery counting book." Ten crazy double-page-spread pictures, each devoted to a number, and featuring a couple of rain-coated tees in search of 10 mysterious somethings, ought to give joy to four and five-year-old thriller fans. Each number is illustrated by plenty of examples, e.g. five hearts jumping out of five dustbins, with five green bugs, five bespectacled owls, five smoking pipes, and several more fives in attendance. Half the fun — and all the instruction — will come from searching out all those weird creatures and objects, and counting them. A very satisfying activity.

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WHY DO writers suddenly take it into their heads to illustrate their own books? Is it vanity? Money? And why do their publishers let them? The pictures are awful in Hadoda Shell Mirovoh. Hanev'im (חאדודא שיל מירובוה חאנעב'ים) (Tel Aviv, Methuen, 1979)

METHUEN publishers, London,

administrative district of some outside empire or state.)

Nevertheless, as this booklet clearly and succinctly shows, to the Jews it was always Eretz Yisrael, in which some of them always continued to live; and — until the Enlightenment period, at least — to which all of them always dreamt of returning as its sovereigns or at least expected to return to in the Messianic Era. Most Christians and Moslems, too — however much the Jewish link to this country went against the grain of so many of them and however many of them called it "Palestine" — not innocently but with spite — recognized that link. They also expected that one day, somehow, God would remember His original promise and the link would be fully, politically restored — despite their own efforts to prevent it and despite the curses they

believed that Jesus and Mohammed had placed on the Jews.

This booklet succinctly but amply attests that the modern Return to Zion was no "foreign invasion" and should not have come as a surprise to anyone. It brings evidence from numerous sources over the generations — Jewish, Roman, Arab, Christian, Moslem. It was obviously not intended as a scholarly book. Nevertheless, it should have provided at least a selected bibliography.

Those who do not read Hebrew or who wish to provide non-Hebrew readers with a succinct story of the continuous Jewish link with Eretz Yisrael should get *The Forgotten Generations*, edited by Dan Bahat, one of the co-authors of the book under review. This is a similar, though much sketchier but more beautifully produced booklet, published in Jerusalem by *The Israel Economist*. □

During the course of the book he manages to be seduced by no fewer than five women (or someone every 80 pages), excluding his wife. Not bad for a man in his late forties whose sole attributes are his black, curly chest hair and a face that "had eyes which looked out with directness and authority."

Obviously liking diversity, Nim allows himself to be seduced by a beautiful blonde quadriplegic, two English girls (one of them, married to his best friend, is only in it for the baby), a bitchy news woman, and a lady whose husband has just been parboiled in a power plant explosion. Late in the novel it all catches up with Nim when his wife finally admits to having cancer.

The main menace to the plants is a peculiarly named terrorist group, the Friends of Freedom. With the help of more legitimate financiers, in this case an environmental protection group called the Sequoia Club (closely resembling the real Sierra Club), the radicals plant bombs everywhere. Their psychopathic leader, the abandoned offspring of an aging Greek actress and a multi-millionaire playboy, is apparently motivated by revenge.

If all these juicy titbits aren't enough then Halley, who is quite adept at researching before he writes, punctuates the excitement with more-than-adequate descriptions of the inner workings of steam, coal, and oil plants. The story blinks, sputters and occasionally explodes its way along several plotlines to the fast paced, predictable ending. For non-readers, if the past is any indication, a movie will eventually be made. □

The Gevalt! genre

OVERLOAD by Arthur Halley, London, Michael Joseph/Souvenir Press, 488 pp. £5.95.

Debbie Deutsch

WITH A clairvoyant's feeling for imminent calamity and a Hollywood sense of timing (Three Mile Island), Arthur Halley brings forth his latest novel, *Overload*, like its predecessor *Airport*, belongs to the genre of modern catastrophe, a trend in novels and movies which will probably stay with us into the '80s. The disaster novel's logic is based, reasonably enough, on the simple law that states: If anything can go wrong — it will.

In this book, a Californian electric company, named Golden State Power & Light Co. (G.S.P. & L.), and its staff receive our sympathies, instead of the traditionally abused "people." G.S.P. & L.'s plants and installations are threatened by terrorists, refused needed oil by Opec countries that no longer trust the dollar and demand to be paid in gold, or the generators break down of their own free will.

The protagonist is Nim Goldman, vice-president and assistant to the chairman of G.S.P. & L. With a hot summer ahead and the electric plant having every problem imaginable, Nim has a lot on his mind, and most of it isn't the company.

During the course of the book he manages to be seduced by no fewer than five women (or someone every 80 pages), excluding his wife. Not bad for a man in his late forties whose sole attributes are his black, curly chest hair and a face that "had eyes which looked out with directness and authority."

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